

THE LESBIAN TIDE

A FEMINIST LESBIAN PUBLICATION, WRITTEN BY AND FOR THE RISING TIDE OF WOMEN TODAY

in this issue:

Culture is the
Keystone

— Casse Culver

In Flux and
Evolution

— Margaret Adam

Government Funds
1/3 Million

— News

"Looksism" as
Social Control

— Gudrun Fonfa



musicians look at culture...

"if it weren't for the music"

nov.-dec. 1974

50 ¢ in L.A. area, 65 ¢ elsewhere

The LESBIAN TIDE

VOLUME 4, NUMBER 4

TABLE OF CONTENTS

ANNOUNCEMENTS	18
ARTICLES	
An Electric Microcosm	3
Lesbian Mothers Fighting Back	7
Robin Morgan; Sisterhood, Inc. Dead	7
Skill-sharing: I Can't Stand It	9
Letter to a Friend	11
Interview with Arlene Raven	13
Rape Victim Condemned	10
A Lesbian Tide Ennobles Boston	18
CLASSIFIED ADS	19
CROSSCURRENTS	20
FROM US	8
LETTERS	8
POETRY	
Ritual 1	6
A Tale in Time	11
Poem	26
An Anniversary Issue	30
REVIEWS	
Lavender Jane Loves Women	12
Politics of Linguistics	15
ROUNDTABLE: Musicians Look at Culture	
Culture is the Keystone	4
In Flux and Evolution	4
Keeping Our Art Alive	5
How I See It	5
New Haven Women's Liberation Rock Band	6

BACKCOVER: UNA LADY TROUBRIDGE

Una Vincenzo, daughter of Captain Henry Ashworth Taylor, became the second wife of Admiral Sir Ernest Charles Thomas Troubridge in 1908. In 1915 she left him and from then on lived with Radclyffe Hall until the latter's death in 1943. Their relationship is vividly described in *THE WELL OF LONLINESS*. Also, in 1961, Lady Troubridge published the *LIFE AND DEATH OF RADCLYFFE HALL* which gives a further account of their lesbian life together.

THE TIDE COLLECTIVE

ADVERTISING

Jeanne Cordova

CIRCULATION

Barbara Gehrke
Dakota

EDITORIAL

Jeanne Cordova
Annie Doczi
Janie Elven
Gudrun Fonfa
Kathy Moonstone
Rogi Rubyfruit
Terre

FINANCE, COLLECTIONS & FUNDRAISING

Barbara Gehrke

PHOTOGRAPHY

Kathy Moonstone
Sandy P.

PRODUCTION

Helen H.
Sandy P.
Tyler

New York Coordinator: Karla Jay

Cover Design by Sandy P.

Photography Credits:
pages 4 & 5, Lynda Koolish; cover, Nina S.;
pages 26 & 29, Jeb

Graphic Credits:
page 17, Rogi Rubyfruit; page 39, Julie H.
all other graphics and titles, Sandy P.

ADVERTISING RATES:

Display: \$4.00 per column inch, one time only
Reduced "contract" rates: \$3.50/inch
(3-5 issues), \$3.00/inch (6 mths or longer)
Camera-ready copy and check should
accompany ad.

Classified: \$2.50 per column inch.

Write: AD. DEPT. c/o magazine for further information.

THE TIDE is a feminist lesbian magazine. It is financially supported by the community it serves, and is maintained by the pride, time, and efforts of a working collective of lesbians. Published by The Tide Collective.

This publication is on file at the International Women's History Archive, 2235 Oak St., Berkeley, California 94709, and is available on microfilm through Bell and Howell, Drawer "E", Wooster, Ohio 44691

This publication is also on file and available on microfilm from Xerox University Microfilms, 300 No. Zeeb Road, Ann Arbor, Michigan 48106

Printed by Peace Press

An Electric Microcosm

by annie doczi

"The women say they have learned to rely on their own strength. They say they are aware of the force of their own unity . . . They say a new world is beginning."

— Monique Wittig
Les Guerilleres

"Look at it this way, I get to put my arms around five beautiful women every day," grins Lois and, defining by actions rather than words what being one of *Six Women* means to her, she throws a warmly illustrative arm around

Michelle. *Six Women*, as their name makes clear, is a group of women. Specifically, they are a band of women musicians committed to survival and creation. Their music is their method. Music is how they communicate with themselves, each other, and everyone who listens to them. As they grow stronger, their music becomes stronger. Their struggle is for strength. Their strength grows as they struggle.

Six Women provides an electric microcosm of a ♀-culture whose astounding growth indicates a potential source of strength that cries out for understanding. The ultimate fate of our culture — whether it will be revolutionary or counter-revolutionary, whether it will effect real change or be co-opted — hinges upon the clarity of our understanding.

The cultural spotlight is shining now on music. Dances, concerts, jam sessions, rehearsals, trashings, praisings, reviews,

Continued on Page 22



Roundtable: Musicians Look At Culture "If It Weren't For the Music"

Preface

by Annie Doczi and Jeanne Cordova

Questions such as, "What is FEMINIST music?" and responses like, "It's a political vehicle!" have engendered much controversy and growth. This roundtable of musicians presents a forum of views on these and other questions concerning all who wish to assume conscious responsibility for shaping our dawning culture.

Ideally, the "roundtable" concept, as developed in June '74 issue ("A Kiss Does Not A Revolution Make"), brings together in dialogue, women with a particular view/expertise on issues relevant to the Lesbian Movement. Due to the expense of transportation, we were not able to bring these sisters together, so we designed questions (see box) and mailed them to the four corners of the country.

"IF IT WEREN'T FOR THE MUSIC" was designed especially for this culture issue and features the thoughts of: Margaret Adam, Ginny Berson (Olivia Records), Meg Christian, Alix Dobkin, Kay Gardner, the New Haven Women's Liberation Rock Band, and Cris Williamson. Invitations to participate were based on our limited knowledge of the names, addresses, and works of lesbian musicians. Since conceptualizing this piece, word has reached us of another dozen musicians, groups, etc., and we hope to hear from them and to publish their views in the coming months.

We feel these responses are considerably relevant as they lay a groundwork which will help us build a future alternative to the patriarchal past. ▲

Culture Is the Keystone

by Casse Culver

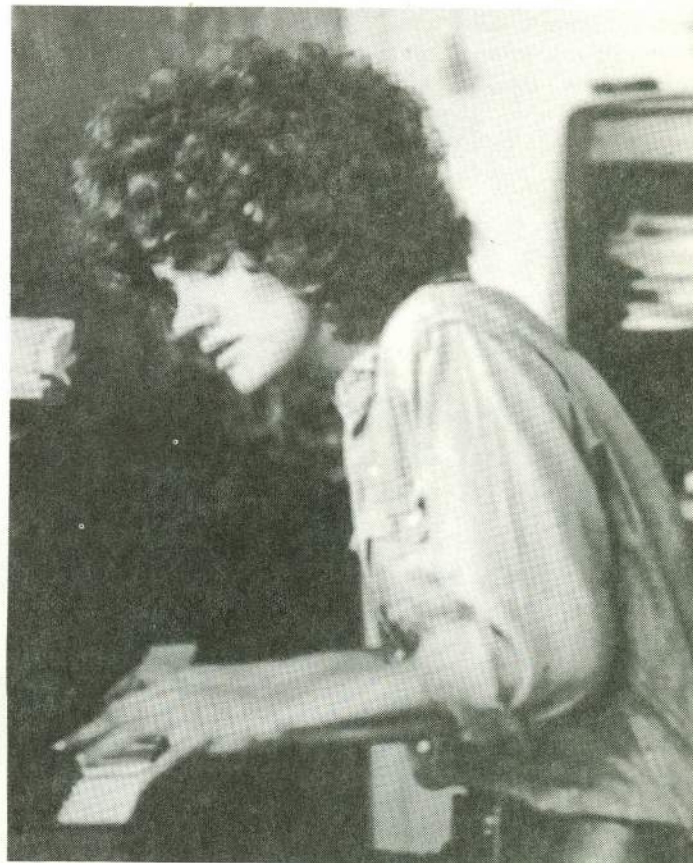
Whether it be music, film, painting, literature or dance, our senses must be stimulated. The problems we face, our attempts to solve them, and our visions for the future must be forever before our eyes, ears, hearts and intellects. Culture is the keystone, for without a separate and new culture, the feminist revolution will never be a reality. Women will remain isolated, weak and miserably alone with tasks too great to complete — a very bleak picture. But with the dissemination of feminist art to any and every sister, helping them to identify their rage, misery, dissatisfaction, as well as the oppressor who has put us into this rotten sub-human existence, we can show each woman that she is not alone. And that one revelation — knowing that you are going to get support when you put your life on the line for what you believe — is the unifying force and strength that this, or any revolution, needs.

Whenever a woman sits down and writes a song or a melody or plays an instrument, that is women's music. She may still be

Continued on Page 23

In Flux and Evolution

by Margaret Adam



My immediate reaction to the question of what constitutes feminist music is a vague feeling of discomfort around the word "feminist." The word has been distorted and diluted by the media, and also used as an anvil on which narrow and sometimes oppressive political dictums have been forged. I feel more at ease with the phrase "woman-identified music," by which I mean music which is consciously derived from the uniqueness of one's experience as a woman and which speaks to certain life-values that celebrate and liberate.

"Feminist music" is played, sung, listened to by women. It does not concern men in any direct way (at the most, they can listen to it at a distance — records, radio, etc.). It is not concerned with the approval, understanding or support of anyone but women relating to women. It is about women together — women or a woman without men.

-- Alix Dobkin

Continued on Page 25

Keeping Our Art Alive

by Meg Christian & Ginny Berson

Author's note: Ginny speaks officially as a representative of Olivia Records, while Meg speaks as a professional musician and soloist. Assume that we are agreeing with each other, even though we both will not speak on every subject.

MEG: I define feminist music and women's music together in two ways: first, women's music is, generally, any music that speaks honestly and realistically to women about their lives and is not oppressive to them (this can include songs written and performed by a woman who does not define herself as a feminist); secondly, women's music or feminist music, is any music performed by a woman whose essential feminism I trust, because I automatically assume that anything she is expressing in music is coming from her life as a feminist or woman-oriented woman.

GINNY: When Olivia talks about putting out women's music, we are talking about music that is not oppressive to women because of their sex, race, class, or age — and that's pretty inclusive. It is important to me that the meaning of the word 'political' not be limited to those songs which are overt, or self-consciously political, because that excludes a whole lot of other good music that's coming out of the women's movement.

We must broaden the definition of 'political.' Probably the most crucial philosophical/political contribution that the women's movement has made, is the discovery that the personal is political; that everything we do, everything about our lives, is political. I'm equating feminist and political because I think they have to be equated. As long as we accept the definition of feminist/political as including everything that is about our lives, then feminist music has to reflect feminist politics — there's no way it cannot.

MEG: The next thing we want to talk about is the relationship between the development of women's culture and the strength and direction of the women's movement. I'd like to start with some personal history. When I first found the women's movement (in late 1969), there was essentially nothing that was overtly feminist or political, except for political ideology and analysis. There was not much of anything in terms of culture, except an occasional graphic to illustrate a pamphlet. At that time, I was working as a professional singer in nightclubs and other sordid spots. My focus had always been entirely on the music; the words to me were a nice little piece of fabric. As I got into singing more and more, and as my head got more into really thinking consciously about feminism, I started concentrating more on the words. I started trying to weed out the more offensive lyrics, sometimes changing them, and sometimes just getting rid of them. As I have grown increasingly more political, my music has grown increasing

Continued on page 27

How I See It

by Cris Williamson

If Feminist music springs forth from a woman actually learning to love herself and other women as well, then by its very nature, I think the music feminists are making does reflect feminist politics, as should any element of the living revolution.

A feminist, as far as I'm concerned, is a political woman interested in reaching other women with her raised consciousness. Feminist music, by definition then, would have to reflect feminist politics.

-- Kay Gardner

It seems to me that the fact that there are strong feminists struggling and working so hard, truly reflects the power which is present for us all. It implies a very high level of woman consciousness digging deeper into ourselves so we can somehow just to be the honest, hardworking, beautiful, strong women on stage that we are in our everyday lives. Everyday lives — you know, eating, sleeping, loving someone, just like everybody else. Except that we are not *like* everybody else. I'm talking about the kind of surreal life we lead — how we



Continued on Page 30

New Haven Women's Liberation Rock Band

by Jennifer Abad, Virginia Blaisdell, Esta Soler

I. When thinking about feminist music it was logical for us to be a rock band. We knew that the form and style were important.

A. Band — not single performer.

B. Electric instruments: break mystique; playing loud and fast converts what has been used for assault into a vehicle for women's vision of what our lives could be like and expression of what our lives are like.

C. Band can move people together.

II. Feminist Culture

A. It is important to create a culture by and for Women.

B. But it's also important to change the existing pop culture so that it is humane and joyful.

1. Nearly every 14 year old girl in this country listens to rock.

2. We want to reach those who identify with the women's movement and those who would never set foot in a women's cultural event.

3. Therefore the issue of "commercial success" is important.

a. Commercial success means access to the powerful media — broadcasting, records, concerts. (Note that Helen Reddy's "I Am Woman" sold over one million copies.)

b. We must seriously consider using these powerful channels for our own ends — with careful weighing of rip-off factors, profits for the man, etc.

C. Careful definition of Feminist Culture is needed

1. We must make our own standards so that we don't judge ourselves in terms of pig values.

2. We must preserve the consciousness of our oppression and our need of collective action in response to it. We can't let promoters, rip-off artists, and band-wagon writers con us into writing and singing "sad songs by the river" and songs about being a liberated chic while the conditions that cause us suffering go unchanged.

3. We need a culture that will embrace us, challenge us to grow, offer security and protection — i.e., a feminist movement, a feminist audience, a woman's audience.

4. We cannot cease to make judgements, accepting anything that any woman does as part of feminist culture.

D. We must come to grips with the false "dilemma" of propaganda and music. All popular music is propaganda — mostly for the other side. We don't want to be a leaflet. We do want the content of our songs to move people emotionally — at least as much as the women's

movement has moved thousands of women — to change our lives and the social structures that oppress us all.

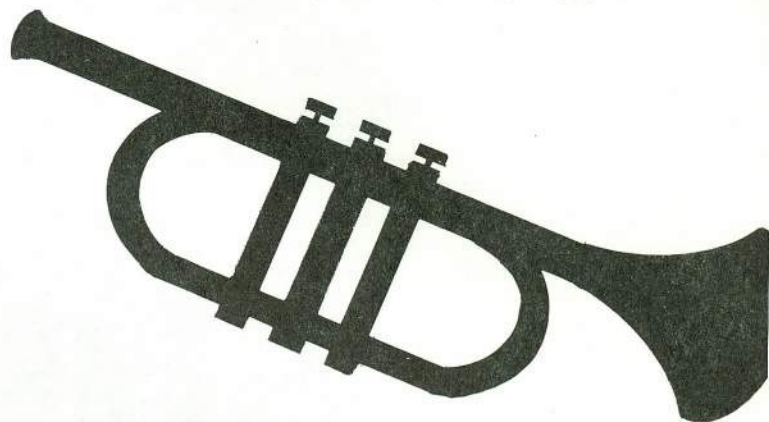
E. It is critical to have a "Feminist" Culture broadly defined. The women's movement has opened up the possibility of loving women to thousands of women who previously would have been appalled by the idea. We cannot close this option off to thousands of other women simply because they haven't yet made this choice.

Therefore we play for mixed as well as all-woman audiences, making it clear that our performance is directed to women — that men are superfluous.

III. How do we get it all together?

A. Regional meeting for feminist musicians not only to play and share music for and to one another, but to meet each other and discuss some of the issues concerning feminist culture.

Note: Members of the band are: Jennifer Abad, Virginia Blaisdell, Deborah Jean Campbell, Ginny Hodgdon ▲



ritual 1

(Quam tristes es, anima tu, et quam conturbas tu?)

lick your flaming fingers

clean:

whirling wind dance, riding

red smoked incense

of blest blood offering,

fails to please the Mother

if

exhaled unconcern

sweeps santanna winged

through tortured blue,

tossing wet bones on blood fire,

making flesh

hiss

as it melts.

—Janie Elven



Lesbian Mothers Fighting Back

by Geraldine Cole and Karen Burr

In November of 1973, a man broke into his ex-wife's home, shared by her lesbian lover and their children, and attempted to murder her. He was taken into custody and institutionalized briefly. This same man is now in the process of attempting to take the children away from these women.

Lorraine Townend & Vicky Dickenson are fighting a child custody case under the most harrowing of circumstances. Lorraine has been suffering from chronic thrombal phlebitis, has trouble walking, and cannot stand for long periods of time. This condition has now spread into one of her arms. Although she has published some poetry and a few stories, the money she receives as a writer could hardly be considered a livelihood. Vicki was working in an office which paid only \$2.00 an hour. Her employers had informed her that while they would not terminate her, she would never make more than that amount since everyone in Kent, Ohio knows she is a lesbian and would not hire her. Her employers recently terminated her anyway. Vicki and Lorraine have done extensive work for the gay community in Ohio. They have gone on speaking engagements, written articles, and have been integral in open relations between the gay community and the rest of society.

Richard Dipaola, the husband's attorney, is running for county prosecutor and is in hot water with his constituents. He needs a political case to pull him out. In his June 10, 1974 statement in the *Akron-Beacon Journal* he said, "The real test of a custody suit is what is in the best interests of the child — whether a child who is around lesbians, people who preach that way of life, is in a detrimental situation." He has since vowed to "rid Portage County of this evil."

This situation led to the formation of the Lesbian Mother's National Defense Fund. Based in Seattle, the Fund has a three-pronged program to combat the legal hassels faced by lesbian mothers. One focus is fund raising to ease the burden of legal fees and court costs. The Fund is considering a benefit and would like to see lesbians in other cities holding benefits for the Fund. We accept donations.

We are also collecting briefs, transcripts and decisions of every lesbian mother court case that we can get our hands on. Our hope is to serve as a clearing house for lawyers, researchers, and lesbians who have need of information on cases concerning lesbian mothers. In addition the Lesbian Mother's National Defense Fund publishes a monthly newsletter called *Mom's Apple Pie*. It contains news of present cases concerning lesbian mothers, past and pending legislation of important past custody battles, and a section on child-rearing by lesbian mothers.

Lesbian mothers are now fighting back. For more information contact: Lesbian Mother's National Defense Fund, 2446 Lorentz Place, North, Seattle, Washington 98109.

Robin Morgan; Sisterhood, Inc. Dead

by Janie Elven

Writing with "sorrow, anger, bitterness — and a fragile state of hope," Robin Morgan gives the Women's Movement her report: "The Destruction of Sisterhood is Powerful, Inc." The thirty page document recounts the Federal suit brought by Lucinda Cisler against Robin Morgan/Random House/Vantage Books on "plagiarism and copyright infringement" regarding Cisler's bibliography; the out-of-court settlement that has virtually destroyed Sisterhood is Powerful, Inc.; Morgan's sworn affidavit on "how the bibliography of *Sisterhood is Powerful* really was created; and the disbursement of "consultation fees" (grants) from SIP, Inc. to women's groups across the country. Morgan speaks to the political significance of 1) the collapse of SIP, Inc., and 2) a woman working through patriarchal legal channels rather than seeking alternative feminist solutions for a feminist problem. Morgan's document is a moving account of her hopes and visions at the founding of SIP, Inc., and of her pained disillusionment and sense of personal loss at its demise.

Because of the length of Morgan's report the *Tide* cannot print it in its entirety — and we feel that to edit or excerpt parts of the document would be a disservice to Sisterhood is Powerful, Inc., Robin Morgan, and all parties involved. However, reprints of the entire statement can be obtained from KNOW, Inc., P.O. Box 86031, Pittsburg, Pennsylvania, 15221 (include \$1.00). ▲

HOMOSEXUALITY IN LITERATURE

The first gay book catalog ever published!...
Over 700 items of scarce and out-of-print novels, non-fiction and biographical works.
\$2.00 deductible from first order.

ELYSIAN FIELDS' BOOKSELLERS

81-13L Broadway, Elmhurst, New York 11373

*Our time is now
And I still don't know
If they'll send men
With rifles and bayonets
And bombs and bullets
And lay bodies of Amazons
On dirty city sidewalks
To rot in the sun
Cause the garbage men are on strike*

*And neighborhood children
Will stare behind smudged windows
And a few of them will cry,
"Mommy"*

Karen Burr ▲

From Us...

DYKULATIONS for superlative articles have gone to Lynn Mabel Lois for her, "Fat Dykes Don't Make It" (October '74), and to Casse Culver for her mason-work, "Culture is the Keystone" (this issue).

We were especially impressed with the lucid literary quality, explorative politics, and gut honesty of Fat dyke, Lynn Mabel Lois.

Perhaps showing our bias (but, after all, we agree with ourselves!), we thank Casse Culver for placing lesbian feminist music in a clear and vital revolutionary perspective.

The Tide Collective continues to offer a \$10.00 monthly award to pieces received from contributors. We wish also to thank deeply the lesbian writers who have contributed to making this magazine stimulating (and time consuming!) for all of us.

— The Editorial Board

In the hustle of putting out the October issue, several things (as usual) went wrong. Now is the time to own our wrongs as best we can.

First, "Scarred Body" was written by Nancy Williamson, not Nina S. (as credited).

Second, Cover Dyke Carole Matthews' letter explaining why she had her mother in her Cover Dyke picture, was lost between the typesetter and the printer. This is doubly regretful: it was a moving account of an unusually beautiful mother/daughter relationship and losing it was the Tide's loss; also, of course, losing their letters was hardly the way we'd planned to honor our far-out Cover Dykes. We apologize.

Third, virtually all the graphics that were not specifically credited, were gathered by Sudi before she left for an extended and well-deserved vacation. We neglected to credit her last month, and do so now — apologies and gratitude, Sudi (we miss you).

Fourth, as some of you have probably noticed, the print job on the last issue did something of a disservice to the excellent artwork and photographs (the originals of which were clean, crisp, and of good contrast and resolution). To make a painful and long story short, we have changed printers, due to the fact that the printers who did our October issue, by their own admission, are not yet ready to handle us. We do, however, feel that in this case what is called for is understanding, rather than apologies.

Sunshine, our former printer (hopefully, some day to be returned to), did their best under very difficult circumstances. A few days after the traumatic collective meeting at which we confronted Sunshine, we received a letter from Linda, one of the co-owners of Sunshine, saying, "I have seen and listened to many advocates of love and compassion, but have rarely seen individuals who truly practice such claims. But, to find a group of individuals who practice, actively, such concern and true love is indeed rare. This is what I believe I witnessed at the last Tide meeting . . . Perhaps this is the key to your success — perhaps this is why you go on where so many others fail — because your true concern is one of love and devotion to that which you believe in. Somehow you don't lose those real values during the physical problems of putting out the magazine . . . The Tide Collective is truly pulling together and

Continued on Page 20

To Us...

I commend you for your issue indyking MS. and have cancelled my subscription as you suggested. The magazine is nothing but a platform for launching a few elitist women who concentrate on lionizing each other. Thanks to TIDE for doing what individual women could not do. (name withheld by request)

Editors,

There is something happening in the language of the Tide that I noticed most particularly in the Oct. 74 issue. There seems to be some sort of Goddess Club vernacular permeating your articles, more noticeably in "The Woman's Sound of Music" review. This includes the perennial prefix "woman" to every available word: womanmind, womanspiring, woman-value, ad nauseum. Not to mention the other ways of "womanfying" language, like "creatress" in Susan Kuhner's article. This heavy handed preciousness is very irritating and when coupled with the apparent inability to write a comprehensive review that is anything more than masturbatory, one is left with nothing less than nothing. Annie Doczi began her review in disarray and over-personalized tripe and continued to lead us through her never-never land of self, so that the good point she did have concerning Pat Quinn's awkward role in the concert seems to have been an afterthought, as though someone reminded her this wasn't Dear Diary but an article to be read by others.

Perhaps it is a small world down there in L.A. where everyone knows everyone and you're all on your Goddess trip and it's important to communicate this at all times. But to me in Santa Barbara it's boring and unreadable. I feel that to bludgeon language to conform to a particular frame of reference narrows and trivializes your subject, not to mention your audience.

Sincerely,

*Eva Nicolait,
Santa Barbara*

(Author's Response)

Eva,

In so far as there is a "Goddess Club" pervasive enough to "permeate" the Tide, I rejoice in it. Unfortunately, as your letter might indicate "Goddess Club" has quite a ways to grow. If I catch your meaning when you use the word "club", I must say I find your tone offensive. Faith is a powerful and personal (and in this particular case, very political) thing. Of course, it doesn't really matter what you call it (religion, club, or dyke patrol . . . whatever) but it does matter when one woman invalidates the faith of other women, especially when it is faith in the female principle that is being invalidated. Insofar as my faith is reflected in my language, I also rejoice . . . and regret that it seems boring and unreadable to you. It is my feeling that the language has already been bludgeoned almost to death by centuries of patriarchy, and an objection that the addition of the word "woman" to 'regular' words constitutes a "particular frame of reference (that) narrows and trivializes (my) subject not to mention (my) audience," seems frighteningly trivial and narrow to me.

Insofar as you call my review "masturbatory," I rejoice most of all. Loving myself seems to me like the only real way to begin to love other women.

*in sisterhood,
annie doczi*

(Editorial Response):

Language and creative writing styles are political tools. It is more important to "think" in a new conceptual way than to think "about" a new concept. We advocate taking the language back from the patriarchy. We recognize Annie Doczi's article as an attempt to do this.

We agree that there have been times when writers have misused

Continued on Page 21

LESBIAN TIDE

Skill-sharing: I Can't Stand It

by Jeanne Cordova

So we have a lesbian-feminist press which boasts some 40 magazines/newspapers/letters, and we can't read half of it because the journalism is so bad, the thinking so sloppy. Sometimes I think we'll never find lesbian nation simply because we can't give clear directions. Other times the journey, as described in our press, appears too boring to merit the travel.

I am hurling aspersions with anger-love and will start immediately with self criticism. In the first year of publication our subscribers couldn't read *The Lesbian Tide*. In the second year they weren't sure it was worthwhile (dull, superficial, 'happily-ever-after' ballgames and conferences) to do so. In the third year readers complained they couldn't understand (articles were confused and inarticulate) us. Now in our fourth year *The Lesbian Tide* is fast becoming both politically worthwhile and journalistically intelligible.

One of the many changes that has lead to higher quality journalism in our magazine has been that the editors have gone to school. Sixteen months ago I 'went to school' writing professionally for *The L.A. Free Press* and other magazines. After my copy was repeatedly torn up and revised because, as my (woman) editor said, "The way you wrote it, I can't understand it," I learned — not how to be a better lesbian, but how to clearly and creatively explain to people what a fine lesbian I was.

Eight weeks ago Alternative Institute, an L.A. feminist organization, asked me to teach a writing class. Six participants, (four Tide editors and two sisters associated with other newspapers) and I have just completed my five week course entitled, "Writing Creatively-Writing Well." Knowing that writing is largely a matter of thinking clearly and creatively, my writing politic in teaching this course was to combine establishment skills of good journalism with the innate stylistic and feminist individuality of women. Several in our class wrote and published for the first time, others are continuing to write and publish more clearly and creatively. End-of-course evaluations from participants included: "what have I gotten out of this class? . . . insights into what kinds of writing skills I want to develop . . . refining of what was a very nebulous vision of the kind of journalism I want," and "now I have a better perspective of criticism and can easily pinpoint errors in other people's articles, my own remains to be seen!"

"Writing Creatively-Writing Well" dealt with: the NEWS, FEATURE, INTERVIEW, and REVIEW, specifically with regard to the lesbian and feminist press. For example, in our 4th session on "The Interview," I spoke about one of my long developing criticisms:

The Question/Answer style interview is lazy journalism, sloppy story telling, and poor politics (one-up; interviewee and one down; interviewer). I don't give a belch to hear/read how many times Gloria Steinem or anonymous Joan from Montana burped, farted, ah-ed or hummmmed . . . The popularization of the q./a. interview style in our press came about: 1. under the rubric, "each syllable from a woman is golden amazonian literature," and 2. because most of us didn't know any other

style/way to write 'the interview.' Having read everything from *Amazon Quarterly's* extensive cross country burps and farts of unknown important sisters, to the recent autobiographies of Billie Jean King and Angela Davis — this is one bored reader. There is another way in which interviewer can become the creative writer and not just the tape recorder."

Through the new techniques developed in my class I learned how to compose and shape a better story and how to design a 30 page guide book for other women who would like to re-do our experience in their own cities/groups. Most importantly, the "Writing Creatively-Writing Well Guidebook" (available now; see Classified Ads this issue) includes a unique methodology for teaching/learning how to write. Built around a small group, collective feedback, model, this methodology can be used by individual or groups (2 to 8 per class) of women. The guidebook also includes:

A specially designed *Editorial Criteria and Guideline* sheet which lists and explains the elements (newspeg, lead, composition, grammar, editing, angle, etc.) of every story.

Editorial Evaluation Cover Sheets

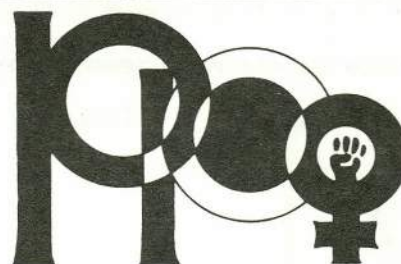
Presentations (short lectures) on the elements of news, feature, interview and review. Resource books such as: "The Short Guide to the Critical Review" are also bibliographed.

Example Articles (taken from other lesbian and feminist press) illustrating other very good and very bad news, features, interviews, etc.

Class Structure Specifics on time, space, and feedback design process necessary for optimal learning experience.

In toto, the booklet will enable sisters, who want to begin writing for publication or improve their skills, to set up and teach a similar class. This methodology is presently being used by the Tide editorial staff and is especially suited to the needs of writers/editors/staff of other lesbian or feminist press.

I think our press is one of the most vital institutions for building and maintaining lesbian freedom. Given nothing (no money, few skills) we have done an admirable job. Yet we have an urgent need for clearer, stronger guideposts as we search within and without for new expression. We have something important to say. Its womandatory we know how to say it well. ▲



PERSEPHONE'S PLACE

325 GLENNEYRE STREET
LAGUNA BEACH, CA. (714) 497-2033

The only FEMINIST BOOKSTORE
between Los Angeles and San Diego!

A PLACE TO GATHER, READ, DISCUSS
BE SISTERS, BEGIN. . . .

FEATURING CRAFTSWOMEN AND ARTISTS
... closed Mondays ...



Rape Victim Condemned

"I am not ashamed of what I have done. I was afraid and I had to defend myself. I would like other women to know about my case; I think they can identify with me. And if they had the same thing happen to them, they will know how I felt. Maybe it will stop more rapes."

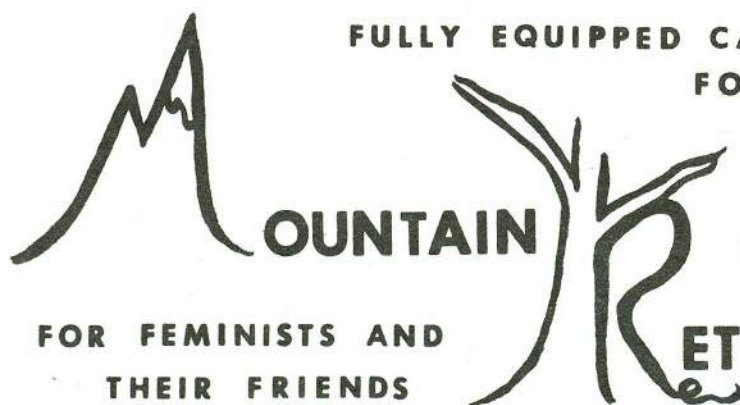
Inez Garcia, a Cuban-Puerto Rican, was sentenced to five years to life for killing one of her sexual assailants. Saying that her rape account had not influenced the jury, one of the jurors who convicted Ms. Garcia of murder added, "Men will feel safer to rape women now." The widely publicized trial which began August 19th in Salinas, California, ended on October 21st when Judge Stanley Lawson handed down the sentence for "premeditated murder" saying, "This is the rule of law, not of man." (The usual charge for a man who murders his wife's rapist is "manslaughter" or "justifiable homicide.") Ms. Garcia freely admits killing the rapist, and asserts, "My conscience is clear for having fought and killed one who violated my honor."

The trial has received wide support from the feminist community. The San Francisco Bay Area Women Against Rape made daily appearances at the trial. Inez Garcia is currently detained in the California Institute for Women, while her appeal is pending. The Inez Garcia Defense Committee (1943 A Rose Street, Berkeley, California, 94709) would appreciate support. ▲

COMING NEXT MONTH:

Del Martin and Phyllis Lyons
with a regular column on
LESBIAN MOTHERS.

10% DISCOUNT WITH AD
THE
SILVERSMITH
FEATURING
THE BEST AMERICAN
INDIAN JEWELRY
• CUSTOM MADE
JEWELRY
• SILVER REPAIRS
• CUTTING AND
POLISHING STONES
FREE ESTIMATES
2216 SUNSET ANN AND
483-0187 JENICE



FULLY EQUIPPED CABIN IN IDYLLWILD...

FOR

INFORMATION AND

RESERVATIONS CONTACT:

THE L. A.

WOMEN'S SWITCHBOARD

RETREAT

388-3491

FOR FEMINISTS AND
THEIR FRIENDS

FEES NEGOTIABLE

Letter to a Friend

by Janie Elven

Dear Linda,

Thanks for your letter. It was good to hear from you. The Wood Fairy wants me to let you know that she's concerned about you, and wishes to caution you against over-extension, which, she notes, tends to lead to disjointed exhaustion. 'Nough said.

I'm generally lousy about letter writing — shy about my spelling and the fact that I do nothing of "real" interest except play with my mind and listen to the woes of my friends. Since the woes of my friends are essentially too complicated to unravel, and my thoughts unintelligible to all but the most bizarre minds, I usually don't bother others with my mental drivel. But, I want (need) to make an exception. I went to that concert — selected works by women composers, and feasted on aesthetic delights, the likes of which I had not dreamed could exist. Grazyna Basewicz, Polish, 1913-1969 (have you heard her; experienced her? truly amazing!), can give women aesthetic orgasms. The upshot of all I heard that night is some vague notions about the nature of aesthetic experiences in relation to patriarchy, the suppression of women in the arts, and the human need (?) for aesthetic satisfaction. I need to share this with you, because I feel that you are perhaps one of the few people who might hear me since you seem to experience art in a very special way. Music, poetry, sculpture, painting, photography, etc. of aesthetic merit gives me an intense pleasure — comparable to good sex, I guess, entailing the same kind of total trust and surrender of ego. It's like letting the music, or the poetry, or the painting, or whatever, wash over me until I completely let go of my ego self, and ride with it, letting it take me wherever it's going with no control of my own, until it brings me back into myself, exhausted and satisfied. Yet, I've found that Shakespeare, Mozart, Van Gogh, Michaelangelo, etc. leave me only partially satisfied, and even frustrated. The aesthetic experience created by them speaks to and satisfies my humanity only if I can detach myself completely from my essential womanness, and since I cannot go with it as a complete entity, I am only partially aesthetically fulfilled. Basewicz, however, speaks to and satisfies my aesthetic needs not only in terms of humanity, but also in terms of my female identity. Her music is special. It gets inside of me, and takes me with it on an essential level. I think, though, that any man would come away from her music with the same feelings that I have after hearing Mozart — that it was a wonderful experience, but with a sense of frustration; and incompleteness (because it's impossible to surrender oneself totally to something that requires a denial of a major portion of one's essential identity). What I'm saying is that aesthetics is male-defined, and works of art, in this culture, have aesthetic merit insofar as they fill the aesthetic needs of males, and that aesthetic satisfaction for women and men is *different*. This idea is still only half formed, and I don't know if anyone has explored it before. I would like to hear more classical music by women, and find more Mary Cassats, Sylvia Plaths, Virginia Woolfes and Emily Dickensons. T.S. Eliot's "Rhapsody on a Windy Night" speaks to this. Read it, and realize that the moon is woman, is creation, is aesthetics, is life. When we, as women, find our cultural heritage, the moon will have found her memory and be refreshed.

I had a marvelous time last night — went to Persia in the form of a cat; became an eagle and soared over Venice watching golden rainbow light ooze out of the houses of my friends; cavorted with a tribe of amazons on the moon; bathed in lavender florescence; danced among elves on a comet tail; and made love to Sappho — all on my own steam (no drugs). Needless to say, burn this letter, as it's documented proof of my unwillingness to participate in consensual reality.

Love,
Elven

a tale in time

*there were some two true lesbians
who'd at that times some two true loves*

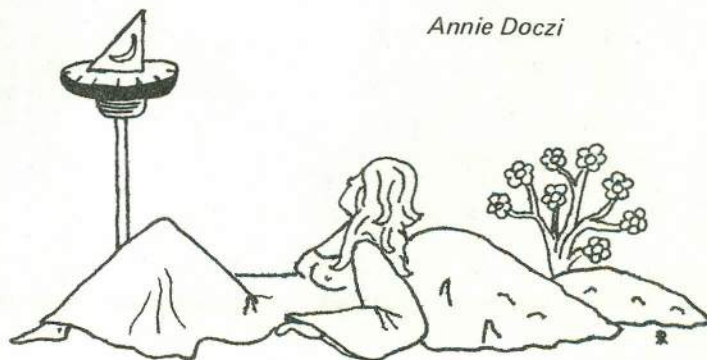
*they shared one love and that was each other
it was equal and undoubted and as there
as the goddess to whom as
a matter of holy fact
the matter of this particular
true love of two
was very much connected*

*sometimes they spoke in thou
and never since their time had ripened
had they spoke in other
they touched in origins
and when their eyes met
time accelerated
and Time faster than Time
is timeless*

*it was a strange love being
so true it took them awhile
to believe it
i think i might have believed i was kidding myself but
i'd keep seeing no kidding at all going on in your eyes*

*and these two women
in addition to each other loved another each
and those others
led on over time
to others
— that was part of the road their true took their loving*

Annie Doczi



Review: A Whole Lot More Than Politics Lavender Jane Loves Women

by Rogi A. Rubyfruit



On the cover of the Lavender Jane album, Alix Dobkin, co-producer and singer/writer, says:

"Politically . . . from Leftist to Communist to Individualist to Feminist to Separatist.

Sexually . . . from Heterosexual to Bi-sexual to Sexual to Lesbian . . . Assorted hustlers could never quite polish me off into a neat commercial package. Lucky for me!

The music business is riddled with creeps and creep-consciousness. So is the planet.

My music comes from and belongs to women experiencing women. So does my life.

Lavender Jane is irresistible! Long live Dyke Nation! Power to Women!"

These are the politics of Lavender Jane, of Alix Dobkin, Kay Gardner, Patches Attom, and the Women's Music Network. They are the politics of most Lesbian Feminist musicians. But woman-identified music cannot live by lyric alone; it requires serious musicianship, dedication to musical skills, and a willingness to reshape sound through melodic experimentation. Lavender Jane Loves Women has synthesized these.

The selections on this album, produced by the Women's Music Network (Women's Wax Works), were made as a blending together of women's traditional roles in the folk music of various cultures, and the Lesbian Feminist's views of what woman's role should not be. They range from an a cappella, harmonized duet ("Beware, Young Ladies") to a five-instrument, eleven-vocal number ("Her Precious Love"). They are all performed with quality and musical professionalism.

Alix Dobkin, who arranged and/or wrote many of the songs, also serves as the vocal strength to the album. Her vocal prowess, while obvious throughout the album, proves exceptional on two occasions. The first is a series of Balkan Yells that Alix learned from her voice-teacher, Ethel Raim. While serving as vocal exercise, they also display the range, clarity, and flexibility of Alix's voice. Her resonance and oboe-like quality penetration are displayed in a multiple-recording of "Jovanno," a traditional, Macedonian women's dance. Here, accompanied on her guitar, Alix sings a harmonized duet with herself. The harmonies blend so pleasantly that one can almost see the brown women, arms linked, moving circularly in time with her words.

Alix also sings "Charlie," verses of which appeared in *My Antonia* (Willa Cather) and *The Little Town on the Prairie* (Laura Ingalls Wilder). The lyrics are hideous — obnoxious, with sexist and heterosexist jargon. But Alix employs a mocking, scoffing twang, with overtones of merriment which accentuate the ignorance of anyone who could possibly swallow such lyrics.

Kay Gardner, flautist, accompanies Alix on many pieces. Unfortunately, her accompaniment serves basically to harmonize with Alix's voice and she rarely has an opportunity

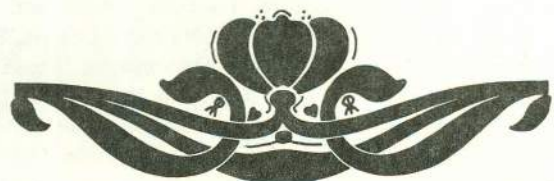
to display what must be a wide range of talent. While still married and living in Virginia, she performed with two local orchestras and her own sixteen-piece chamber consort, and taught flute as a member of the music faculties of two local colleges.

Kay does get to shine in two particular places on the *Lavender Jane* album. The first is, "The Little House," a beautiful children's song about a family of birds. Kay, on a multiple-recording, provides piccolo birds. Blessed be the arranger for allowing her a whole verse of her own in which she plays a harmonized duet with herself! Her fingering proves sure, if her embouchure proves a bit weak. But the piccolo is tricky and she handles it well. At the other extreme of the flautist's scale, Kay plays Alto flute in "A Woman's Love." Kay's vibrato and tonality are exceptional in this piece. She floats a soft, lavender fog over the guitar and voice of Alix. Unfortunately, Kay's role is again that of accompaniment. Her fingering remains simple and her music serves only as background to the lyrics.

Bass can be called music's most ignored instrument. But Patches Attom changes all that. She plays discreetly in the background of most of the pieces, providing a steady twunk, twunk in time to — and drowned by — the other musicians. But that isn't true in "Fantasy Girl." Here, she boldly picks out rhythm patterns and tunes on her under-used strings, playfully competing for space with the other instruments. Her music has evolved, in her words, from "trying to be sleek and seductive while waiting for that big break to Vegas," to "sharing music by women." In "Fantasy Girl" she really does share the music — jauntily, happily, and with precision of skill.

Also playing in "Fantasy Girl" is Althea Taylor. Taylor's piano should not be missed. It's pure bumps 'n' grinds, bar-piano in the flavor and style of Big Tiny Little. Nowhere on the album does it say where Althea came from or why she only plays one song, but it would be fine to hear more of her from the Women's Music Network.

There's lots of music on this album: good, quality, professional music. *Lavender Jane Loves Women* is a terrific vehicle for displaying the finesse of these musicians. The blendings of vocals and instrumentation are products of hard work and serious skill. As women musicians explore these skills, woman-culture is expanded. ▲



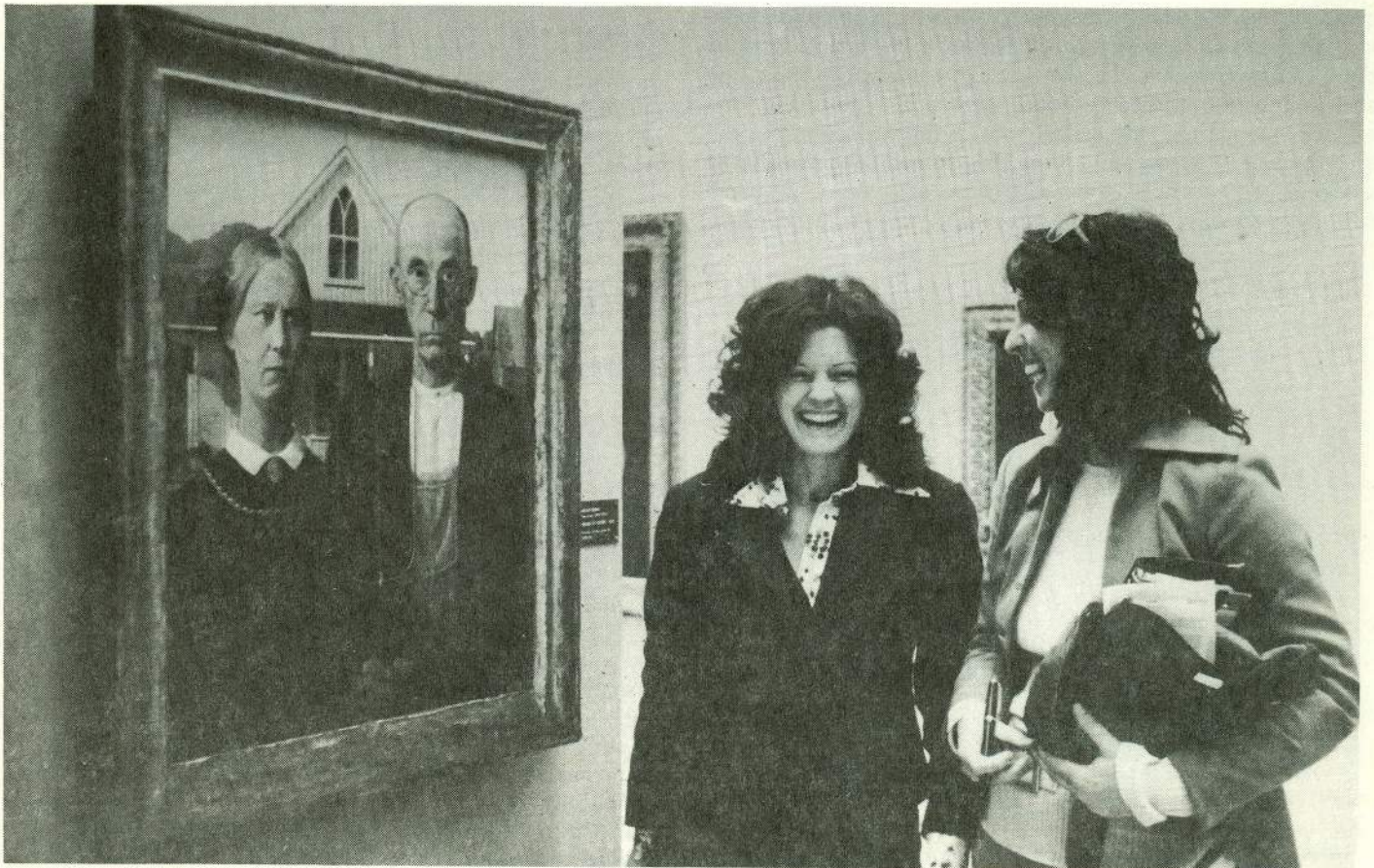
Innerview with Arlene Raven

by Gudrun Fonfa

a truly terrific talker = the bette midler of the la feminist art world = of/for the feminist studio workshop (ruth iskin, sheila de bretteville, judy chicao) = womanspace journal (deceased but not forgotten art rag)

we (ruth iskin* lifelong companion) think about audience alot. as a historian i would like to see my work published in the popular press rather than the art historical journals, reach alot of women . . . doing this interview for example . . . we try to scrutinize our writing, both of us have been highly trained in academic writing. we'd like to dejargonize our writing so we can speak to anyone who can read english. *=high-camp eyebrows, flippant jewess voice* = we have gotten very much away from the precious art object. when women tap into what they want, they put it in all kinds of visual forms. functional & dispensable is an attitude that is opposed to the old concept of a work that has to last forever and be venerated. in feminist studio workshop we try to invision art as a vehicle for social change. it must reflect the highest aspirations of our culture — of female community not a professional specialization. we are interested in redirecting aesthetic attitudes. capitalist culture has a million and one ways to subvert feminist consciousness. "you've come a long way baby" is a very mundane example at this point; there are many more subversive ways. their purpose is to appear to redirect attitudes while reinforcing the same attitude. it's an industry based on the fact that women are ornaments. —*ruth iskin without a trace of the liberal*— I DON'T THINK VISUAL ART HAS BEEN IMPORTANT TO

THE WOMEN'S MOVEMENT; WRITING HAS, AND MUSIC IS BECOMING MORE IMPORTANT TO THE MOVEMENT. VISUAL ART DOESN'T HAVE ALOT TO CONTRIBUTE + *art for art's sake, anyone?* + = *arlene again* = when we say art we are talking about that very impoverished view of art (the making of a visual object), not everything that art can be in it's broadest context. *=clearly a radical sincerity=* the dissatisfaction that we express as to how far we've gone really has to do with how much we want, not that progress hasn't been made. i'm impatient to set up alternatives. when i lectured some years ago on romaine brooks (who i named my cat after), the audience went wild because they could indentify with romaine brooks as a lesbian who used lesbian imagery. in art history books no one is ever referred to as a lesbian, it's always "so and so's lifelong companion." there is a tremendous hunger for this level of identification. not that it means that sexual practice produces creative art, it never does. (but we all know michealangelo was a faggot = *how dare she?* = sexual practice is an aside (i know this is an unpopular view), the women's movement has made a mistake assigning degrees of radicality by sexual practice. but i do find it interesting that the women who have made contributions to culture for the most part have been independant, either has alot of money, or been lesbians or been spinsters. i think celibacy more so than lesbianism is an incredibly taboo subject. i give those women a hell of alot of credit for not giving themselves away; giving their energy to culture and not orgasm. = *smiles exchanged* =



sheila de brettville (our partner, married with a son) made bright pink labels that said "your vagina smells fine now naturally" (i hope i'm not misquoting her). she and her guerillas from her design program actually went into drugstores and put these beautifully designed labels on vaginal sprays. they were apprehended in one place and made to take the labels off. *%hooking her playful child% : revolution in the marketplace* : the context in which a work of art is seen is a determining factor in what its content will be for its viewer. there is a woman in fsw who is interested in silkscreening images on grocery bags in stores. = *on feminist studio workshop eyes alive* = this year we have a wider staff, a linguist, a poet . . . we are not interested in feeding women back into the mainstream gallery scene, which is microcosmic, with its oppressive dealer-critic system. we do self-documentation workshops to illustrate how antiwoman the system is, though i try to be very understanding of women who want the established route. an artist who has spent twenty years in her closet studio, or has been a part time artist, you're damn right she wants a showing in a gallery. hopefully the women's building gives her that opportunity; i don't blame her one bit. longing for the male world is deeply imbedded. it's like the women who say "i love my house; i never want to give up my femininity." it's clinging to the oppressor's stick to as not be beaten by it. x *agitation propaganda* x tap into that anger = *a cheerleader* = mary cassatt was a spinster who painted a number of mother and child paintings. it's said she was sublimating her mothering instincts. you never hear of a male painter sublimating his fathering instincts. examples of catch 22. FEMININE is a very derogatory word in art criticism. it's not simply to denote genderizing; it's really to say this is inferior, another word like that is decorative. it usually means weak, except if a man is doing it. like the use of pastel colors — what's called feminine in a woman's work is not called feminine in a man's work. 5 *the historian speaks* % the abstract expressionist in 1951 (the american action painters) wrote in the art news that the canvass is an arena for action, not a finished painting. the product wasn't important. it is the difference between the academic attitude and the avant-garde attitude. 5 *predates feminism, yet the product is only as important as the process* 5



Angelica Kauffmann, Angelica in the character of Design listening to the inspiration of Poetry



Georgia O'Keeffe, Jimson Weed

women growing up in a capitalist country today are going to be product oriented. i saw some grafitti in the women's building bathroom that said "an army of lovers has a hard time putting out a newspaper." it (process/product) is both the strength and weakness of the women's movement. women have been deprived of acting in the world of accomplishing tasks and making those products. they've been forced to be involved in feelings and providing for other people's needs. the crucial thing is to identify with strong women (WOW maybe i can be that strong). in the women's movement we mythologize our strong women, forgetting that like any human being you can be strong one minute and in a basket the next. + *demystification* + art galleries are alienating even to people who come up through the art schools. there is a tremendous anti-intellectualism among artists, they refuse to understand and be CONNECTED WITH ART. mainstream art doesn't have alot to say it's esoteric, it's in these ten little rooms around the country. contemporary gallery art requires an education, if you're white middle-class male it's helpful. = *the w.m.c.m. even get the galleries for their masterbatory aesthetics*. = op art was an exception; it fed right back into the popular culture. first you had roschach tests, then you had op art, then you had op art waste cans. people really dug it because in optical art all you had to have is a retina in your eye in order to experience that art. it moved. it did something to you. you didn't have to study an art book. i used to get sick from that stuff; i have a very sensitive stomach. when i used to teach it, i projected it on this enormous screen. i'd have to turn my back; it just made me ill. = *an art opening in herself* = in la i hardly ever see art that moves me, except in some instances in the women's community. ny and washington dc have hardedge painting you can't find here. it's (la art) more smokey, ethereal. +0 *judy chicago's originals hanging on her walls* +0 i don't think artists are special people. i think artists do what they do and other people do what they do. i think a gifted person with farsightedness and willingness to grow and find out what's going on, will not want to be at either end of the polarity of masculine and feminine. it's a tremendous personality distortion, women have recognized this. men's distortion is a far more dangerous distortion — killing, maiming, physically oppressing." —*moving right along*— sheila de brettville's incipient idea about the differences & similarities between



Mary Cassatt, Woman Holding a Zinnia

chairs and couches, has started us all thinking. for me it's a metaphor for the first step in the women's movement. chair is self-image, strengthening yourself, learning to live out in the world. the second step, couch, is community sharing, and artistic collaboration, which, if you do without a sense of self, is just verging and malting. i had a dream that i was lecturing, saying we have to come into our sense of chair then become a couch. = *reality rears it's conceptual head* = any woman can relate to any advertisement on tv better than she can relate to any work of art, advertisement is geared for popular consumption, art work is not. we are filtering into the area of history writing and design, planning space with female sensibility in mind. the women's building is an artistic concept and environment where women can feel comfortable and be intimate. —*ruth elaborates*— WOMEN GET OFF MORE ON THE WOMEN'S BUILDING, AND THE BUILDING IS MORE IMPORTANT THAN ANY PARTICULAR ART THAT HAS EVER BEEN SHOWN THERE OR WILL EVER BE SHOWN THERE. THE WOMEN'S BUILDING IS NOT IN CONCEPT A SHOWCASE, WE WOULD BE MISREPRESENTING THE BUILDING IF WE TRIED TO GET WOMEN DOWN THERE TO VIEW THE ART. : *some off tape interviewing, elicited this response from arlene*: a lot of the women painters i admire are lesbian (alive today) none of them ever say so in print, and i don't want to say so for them. + *discretion is the better part of valor*. + as historians we are taking phenomena and putting it into context. simultaneously i do my work for myself. i enjoy my work, i'm very committed and i definitely am doing it for women! i'm doing it for my profession. i feel a connection with other art historians . . . on a global level the more women that can enjoy and act on having a broader perspective, the better they can release themselves from myopia, which is a woman's malaise. our oppression is due to being discouraged from being concerned with . . . how many people are killed in viet nam. as historians we release women from the myopia. : *right you are if you think you are* : i'm actually a political theoretician in art history rather than say a critic.

**ruth iskin's contributions to the conversation were so salient that we took the liberty of including them.*

KEY

- % a part of a whole
- = all things being equal
- ≠ all things not being equal
- divided by
- x multiplied
- + plus
- minus
- ±0 cannot be added to or subtracted from
- ± more or less
- : ratio, as proportionate relationships
- square root is the quintessence
- * see footnote ▲


Politics of Linguistics

Excerpted from the afterward of the book *Woman Hating* by Andrea Dworkin.

While this book may meet much resistance — anger, fear, dislike — law? police? courts? — at this moment I must write: I've attacked male dominance. thats ok. Ive attacked every heterosexual notion of relation. thats ok. Ive in effect advocated the use of drugs. thats ok. Ive in effect advocated fucking animals. thats ok. here and now New York City, spring 1974, among a handful of people, publisher and editor included, thats ok. lower case letters are not. it does make one wonder.

Very few ideas are more powerful than the mechanisms for defusing them. to permit writers to use forms which violate convention just might permit writers to develop forms which would teach people to think differently: not to think *about* different things but to think in different ways. that work is not permitted. ▲

hand-created
sterling silver



210
\$8.50



230
\$15.00

add 6% tax
and 50¢ postage

MAIL ORDER BROCHURE
AVAILABLE ON REQUEST

**FEMINIST
FORGE**



686 So. Coast Highway
Laguna Beach, Ca. 92651
telephone 714-494-7877

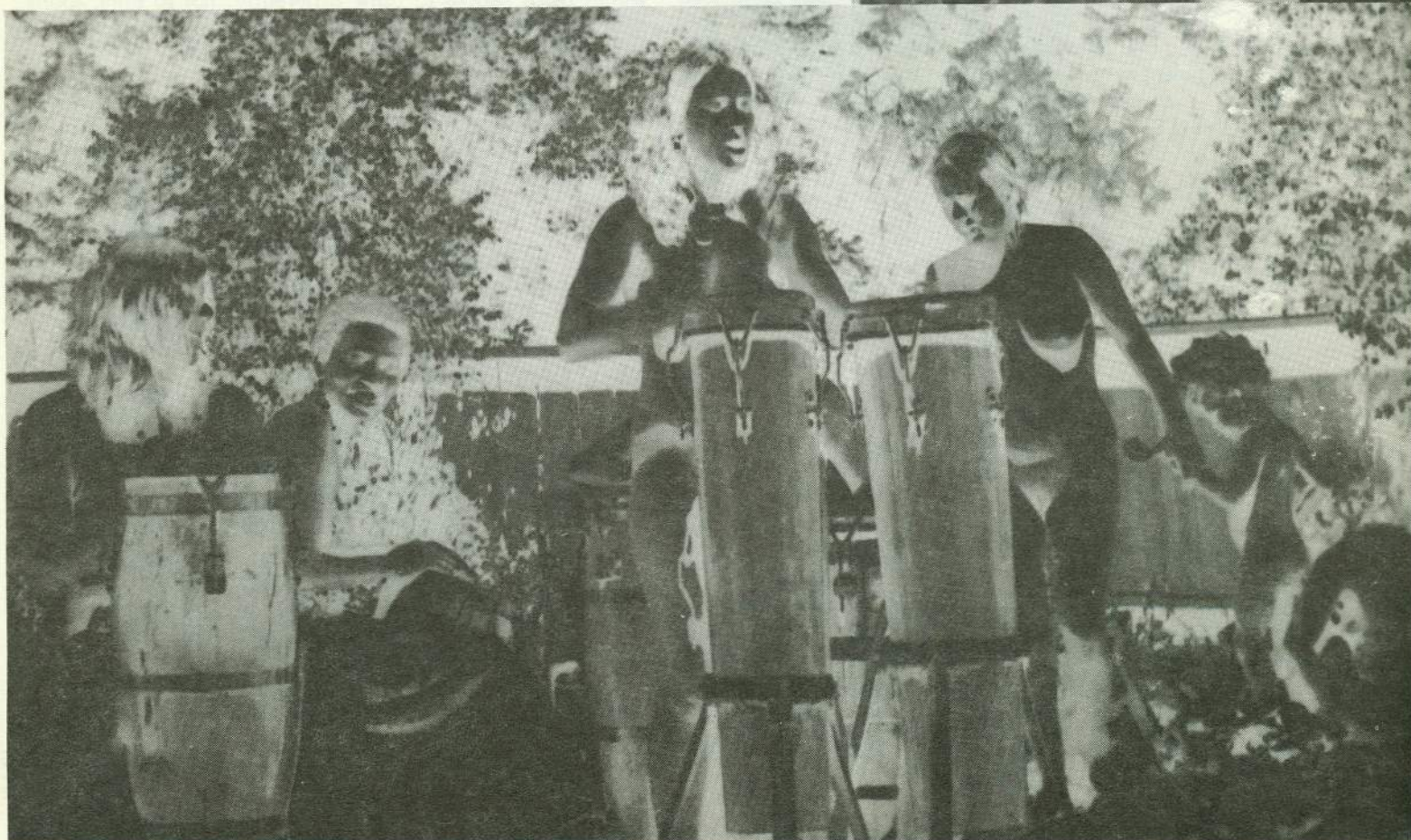
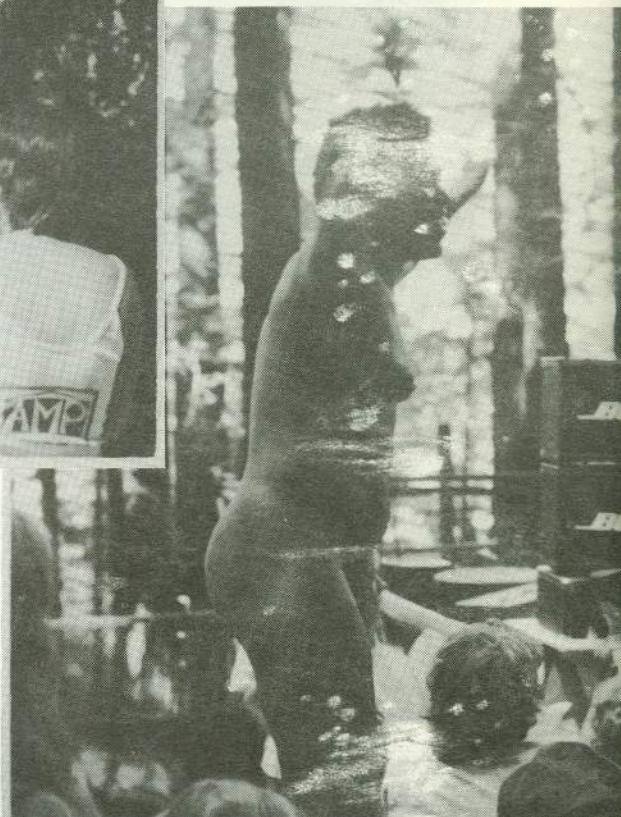
open **EVERY** day
except tuesday & thursday
12 noon ~ 6 pm

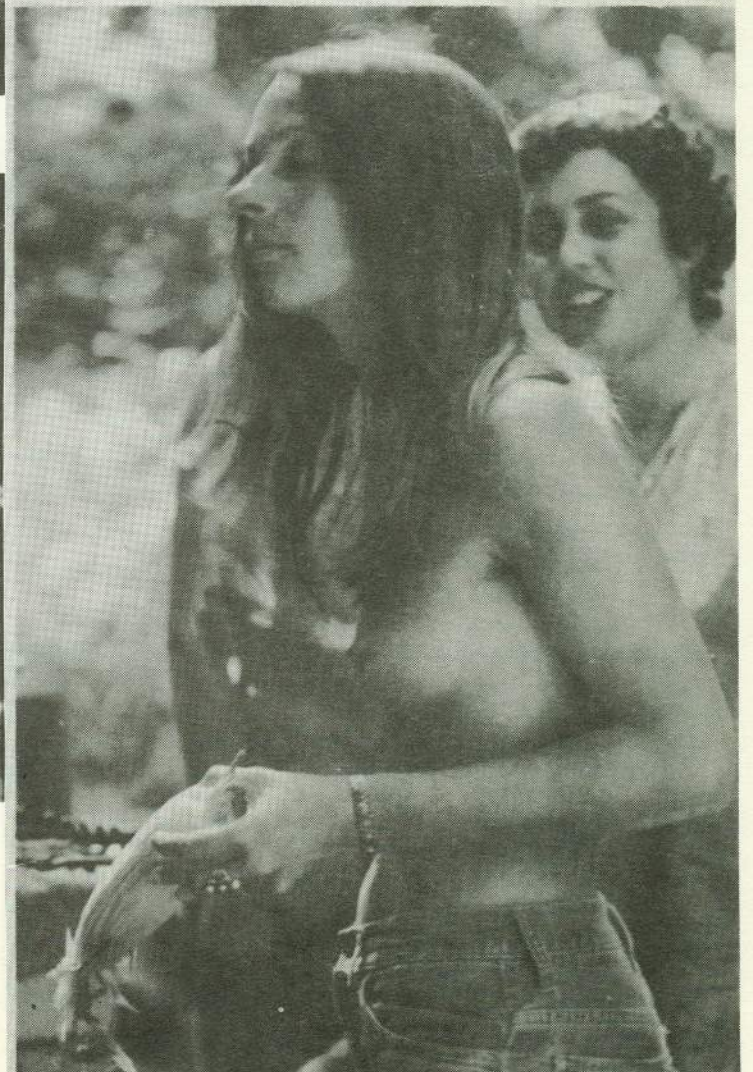


a photo essay by

Vicki Madrid
Nora Nugent

amazon music party





santa cruz, ca.
august 24-25, 1974

Announcements

LOS ANGELES, CALIF.

LESBIAN CLASS OFFERED AT UCLA

"The LESBIAN EXPERIENCE" will be taught this winter (January-March, 1975) by Jeanne Cordova. Classes will be on Monday or Tuesday evenings, to register call UCLA EXTENSION SCHOOL (213) 825-2401 between Nov. 20th and January 6th. This is a primer course which will explore lesbian feminist literature, politics, movement, lifestyles, etc. Some session titles include: "Herstory of the Contemporary Lesbian Movement," "What is a Lesbian?" "Lesbian Survival - How To Come Out Without Being Thrown Out," and "Towards Lesbian Nation (political directions)." (Jeanne Cordova is an activist and editor on *The Lesbian Tide*, and author of *Sexism: Its A Nasty Affair!*).

SAN DIEGO, CALIF.

LEGAL CLINIC

Legal Clinic now open at San Diego Gay Center (2250 B St. S.D. 92102). Free consultation with lawyer on 2nd and 4th Fridays of each month.

LOS ANGELES, CALIF.

OLIVIA COMING TO 'CULTURE CITY'

Olivia Records, a national women's recording company currently located in Washington, D.C., is moving to Los Angeles. Meg Christian and Ginny Berson, two of the five women of Olivia, spent the past summer doing concerts for women, and promoting and making contacts for Olivia on the west coast.

"We spent a couple of weeks talking to musicians and other women involved in the political/cultural community, and came away feeling L.A. was the place for Olivia to grow. There are lots of things that Olivia needs now that we would have to provide for ourselves in D.C. (like two established women's concert production companies, a women's building, and a huge community of musicians). We just don't have the time to do those things now. Hopefully, after we've been in L.A. a few years, we will be strong enough to open up a branch on the east coast again."

A definite date for the move has not yet been set, but they are shooting for late January or early February.

LOS ANGELES, CALIF.

WOMEN'S SWITCHBOARD COLLECTIVE

Women's Switchboard Collective needs new members. Call 388-3491 for information. Women's Center at 237 Hill St. in Venice is open for drop in on Fri. nites, 9 p.m. Coffeehouse. Saturday at 1 p.m. is orientation for women who would like to participate in the center's programs regularly. Call 388-3491 for further information.

LOS ANGELES, CALIF.

GAY RADIO

Gay Radio on KPFK (90.7 FM) on the 3rd Tues. of each month at 11 p.m. Also, "Lesbian Sisters" is on 1st Tuesday of month. Also, every Friday, "Commentary from the Gay Community Services Center" 5 to 6 p.m.

LOS ANGELES, CALIF.

LESBIAN MOTHERS TASK FORCE

The L.A. chapter of N.O.W. has an action task force on sexuality and lesbianism. Its main thrust is to change the courts attitudes towards Lesbian Mothers. If you are a lesbian mother and want to help or need a referral, meetings are the first Wed. of each month, 8 p.m., at the Women's Building. Or call Bobbi Bennett 990-8415.

A lesbian tide enNobles Boston



GAY RIGHTS ACTIVIST TRIUMPHS

BOSTON (AP) — Elaine Noble, an avowed lesbian and "gay rights" activist, has been elected to the Massachusetts House, defeating Joseph Cimino, an assistant district attorney in Norfolk County.

Representative-elect Noble, a Democrat, teaches at Emerson College in Boston. She has been involved in a number of community interests related to the women's liberation movement.

Cimino ran as an independent against Noble in Boston's Bay district.

The Feminist

WICCA



DETAILED TAROT READINGS
OCCULT SUPPLIES
MAGICAL JEWELS
HERBS
BOOKS

442 Lincoln Blvd.

Venice, 90291 (213) 399-3919

Hours: 12 to 6

Classified Ads

MEG CHRISTIAN ALBUM!

Olivia Records is pleased and proud to announce the upcoming release of its first album — MEG CHRISTIAN: I KNOW YOU KNOW. Produced, designed, and engineered completely by women, it includes the back-up work of such musicians as Margie Adam, Cara Alfano, Amy Barse, Marcy Dicterow, Anneke Earhart, Aleta Greene, Shelley Jennings, Marian Kaul, Sandra Michael, Kristin Stanford, Constance Taylor, Lilli Vincenz, and Cris Williamson.

We are expecting, but cannot guarantee, pre-Christmas delivery. Since we all know what a terrific gift it will make, we're offering gift certificates. The cost of the record is \$5.50, plus 50c for mailing. Bulk rates (10 records or more) are \$3.15 plus 85c per 10 for mailing. Or you can save and buy direct from our LA distributor: Robin Brookes, 396-8981.

All money made on the sale of this record will be used for the purchase of our own studio, the production of future records, and the training and salaries of the women involved with Olivia.

WANT TO WRITE? NEED TO WRITE?

WRITING CREATIVELY-WRITING WELL GUIDEBOOK: 30 page womanual explaining how to set up Writing (for feminist and/or lesbian press) Workshop in your own city (see "Skill Sharing" column, this issue). Now available for \$10.00 per book, in limited supply, send to: ALTERNATIVE INSTITUTE, Box 5343, Santa Monica, Ca. 90405.

CRAFTSPEOPLE:

Seeking your quality hand-crafted products to market through feminist publications and mail order catalog. I'll pay for your sample(s) or you may contact me at: MIZPAH Crafts, P.O. Box 7075, North Station, Arlington, Va. 22207.

STONEWARE POTTERY MUGS

With Gay Lib Symbol, handmade by sister, \$4.00 each. Specify: blue, green, brown or yellow. Send check or money order to: The Lemon Tree Pottery, P.O. Box 9175, Mobile, Alabama 36609. (Satisfaction guaranteed.)

WOMAN TO WOMAN CONTACT

For free information write to: The Graphic Sapphic, 5021 Park Ave., Montreal, Quebec, H2V 4E9

*Sisters, please note, The Graphic Sapphic says, "We are for women only, regardless of their sexual preferences or motivation for wanting to meet other women. Our concern is simply . . . to do something about the oppression of women being caused by isolation." --Tide Collective

GAY SISTER

Gay Sister, over 35, needs a friend for rap sessions, coffee, companionship warmth. Phone (213) 376-4151 after 10 p.m. weeknites.

WANTED

Information on the scene for gay women down Mexico way. Names and addresses of bars, clubs, please. Reward: a complimentary copy of the 1975 'Girls' Guide' (to be called 'Gaia's Guide' in the U.S.) Send all info to: The Girls' Guide, 115 New Montgomery Street, San Francisco, California, 94105.

GCSC Women's Gyn Clinic

1614 Wilshire
482-3062

Open Tues. & Thurs.
6-9 p.m.



Pap smears
Birth control
Vaginal infections
General physical exams

Gyn exams
IUD removal
V.D. tests & treatment
Women's health classes

SERVICES ARE FREE

A UNIQUE AND EXCITING PROGRAM

AT THE WOMAN'S BUILDING - 1975

A unique and exciting Extension Program starts at the dynamic Woman's Building on January 20. Nineteen professional and university women will be teaching exceptional courses for those who are seeking more knowledge, skills and experience in such varied subjects as:

Women and Science; Autobiography, Life
History and Journal; Printmaking; Music
and Women; Holistic Healing and many
others.

Most courses meet in the evening and the program lasts 'til March 14. Pre-registration is on Tuesday December 10 at International Community College, 1019 Gayley Ave. in Westwood from 10 - 4, and at the Woman's Building, 743 S. Grandview from 12 - 8. Accreditation through ICC for a \$10 fee. Class size is limited. For more information write The Woman's Building Extension Program, 743 S. Grandview, Los Angeles 90057, or call (213) 389-6241.

Expert Manicures & Pedicures

By:
European Professional

Adina

AT HOME

APPT. ONLY:
660-5924

sun.mon.tues.wed.
DAY & NITE

Crosscurrents

NEW YORK, N.Y.

WOMENS' PARK IN PLACE OF WOMENS JAIL

On September 21, N.Y. feminists gathered at the site of the former Women's House of Detention (Nov. 73 issue) and demanded that the now fenced-in brick covered lot be turned into a women's park. The park would be cultivated and maintained by paid women prisoners who are now incarcerated on Riker's Island. Unfortunately, many other groups are vying for the use of the same lot and our chances seem slim at this point.

NEW YORK, N.Y.

CULTURE AND MUSIC

On Nov. 16th, Alix Dobkin, Margaret Sloan and Wonderchild featured in benefit for/at the Women's Martial Arts Center, 155 Chambers Street/Manhattan. Nov. 15, 17, 23; Kay Gardner and Jeriann Hilderley perform "Broomtree Music" at Women's Interart Center, 549 W. 52nd St., Manhattan.

PLAINFIELD, VERMONT

FEMINIST THOUGHT INSTITUTE

Rita Mae Brown, Alix Kates Shulman and Ti Grace Atkinson are among the teachers scheduled to open classes next summer at Sagaris, an institute for the study of feminist thought. Donations are being sought. For further information about support or courses to be offered write: Sagaris, Inc., Box 88, Plainfield, Vt. 05667.

BOSTON, MASS.

AMAZON EXPEDITION CANCELLED

The Amazon Expedition Conference (Oct. 11-14, 1974) has been cancelled due to lack of funds and insufficient response (the Conference was asking \$30.00 registration fee). Organizers are planning to reschedule for the Spring 1975. Information write to: Box 2000, % Bromfield Station, Boston, Mass. 01208.

BOSTON, MASS.

LESBIAN EVENTS

Gay Women's Alternative has resumed their Thurs. night lecture series at the Universalist Church, on West 72nd St. Lesbian Feminist Liberation has begun its regular Sunday afternoon programs at the GAA with a panel on the place of lesbians in the economy. They also held their 2nd annual Lesbian Olympics in Riverside Park last month.

BOSTON, MASS.

INTERNATIONAL GAY RIGHTS CONGRESS

Will take place Dec. 14-22 in Edinburgh, Scotland. Sponsors include: Derek Ogg (Senior President of the Univ. of Edinburgh, Christopher Isherwood, Women's Group of the Scottish Minority Group, Gore Vidal/Iris Murdoch/Robin Maugham (novelists), Women's Liberation Workshop of Edinburgh and National Gay Task Force U.S.A., *Sappho*. (England's lesbian magazine). Workshops will include: the international use of media, role of the church, legal reform, health and social service needs, lesbian events, U.S. tour co-ordinator; National Gay Task Force, 80 5th Ave., No. 903, N.Y., N.Y., 10011.

AMES, IOWA

NATIONAL HEALTH CONFERENCE

The first National Women-Controlled Health Projects Conference will be held Nov. 15-18 at the Collegiate Methodist Church in Ames, Iowa. Workshops on: birth control methods and counseling, midwifery, office organization, community relations, lesbians and health care, etc.

NEW YORK, N.Y.

FILMAKERS!

Experiment in Film (funded by National Endowment for the Arts). Women filmmakers throughout the country, send your work for screening (deadline Nov. 30th) to: Jodie Lowe, Project Director, Westbeth, 463 West St., No. H-722, N.Y., N.Y., 10014. (212) 675-6998.

SYRACUSE, N.Y.

LESBIAN VISIBILITY

Lesbian Feminists of Syracuse University, N.Y. will host a lesbian conference at Syracuse U. on Dec. 6-8. The theme is: lesbian visibility; social economic and artistic. Dance with all women's band on Sat. nite. Contact: Lesbian Feminists of S.U., 113 Concord Pl., Syracuse. (315) 475-0347.

NEW YORK

GAY HEADQUARTERS BURNS

Arsonists set fire to the headquarters of the Gay Activists Alliance here on October 15th. Damage was extensive. At a press conference, Morty Manford, president of GAA, said the fire was part of continual harassment against gay people. (*The Advocate* newspaper, however, reports the arson was believed to be an inside job.)

SEATTLE, WASH.

CUSTODY BATTLE

Two lesbian mothers have won the custody of their children and the right to live together in a court battle in Seattle, Washington. The custody suit was brought against the two mothers by their husbands, who charged that because of their lesbianism they were unfit to care for their children.

The defense stated, "To deny the mothers' custody on the basis of their sexual preference, violates Constitutional principles for equal protection, rights to privacy and freedom of association."

FROM US, Cont. from Page 8

maintaining their basis for being: Love and Dedication to women and to their problems . . . Keep up the good work — women everywhere are depending on you." If we had a Stroke-of-the-Year Award, it would go to Sunshine for understanding our struggle (to understand their struggle) at least as much as we tried to understand their struggle.

THE BEST IN HOLIDAYS TO ALL YOU DELIGHTFUL DYKES . . .

with dykextra special tender blessings to our sisters Jan Lydon, Susan Kuhner, and Sudi, who, having left the collective, still continue to give us their support.

TO US, Cont. from Page 8

(through repetition, etc.) the exploration of original words, and thus narrowed our expression and creativity. We believe that good writing enhances good politics.

Open Letter to THE TIDE COLLECTIVE

From Barbara McLean, Producer of "The Woman's Sound of Music"

Upon reading Annie Doczi's "Journeys and Misconnections" (Oct. '74), I want to express gratefulness for her in-depth, sensitive, objective, interesting and informative review. Her analysis was complete, I thought, and all of her questions are good ones.

Her key question, I feel, was, "What was the goal of the concert?" While I can't speak for the artists, I can say what my goals were, and are.

I believe from the gut in the talent of women.

I wanted to try a new concert form, which would permit the artists to work together, to share the whole evening together, to relate to one another — rather than having them appear "one-at-a-time." I wanted all the music to be music written by women. And then, because that music would be coming from woman's experience, and that experience is an evolving one — the form, we thought, would portray the evolution of woman. Then, we felt that, rather than tell the woman's story, we would bring in a woman (Pat Quinn, actress) to portray the woman's story. Our hope there, was to provide a focus and an illustration. We all had fears behind this new form working (which, of course, were later validated), but we wanted to try the concert/theatre combination — and we STILL want to do that. The job now is to make it work.

We do plan to take this production "on the road," but when we do, it may well be with a new form of presentation (we're evaluating all feed-back and requesting new inputs now - see classified ad). We will, also, work on ways to provide for a closer relationship between the artists and the audience. We have asked writers to submit scripts and ideas and we welcome critiques and suggestions.

Hopefully, we will improve each time we do this production so that some day it will finally be the one in our dreams.

Another of our objectives was internal. It had to do with the collective creative function itself . . . how to work together and also permit each individual the opportunity to "sculpt," as Cris said; how to arrange it so everyone had the chance to become involved in the total production, to learn about all aspects of a production — not only the performers, but the other women as well.

Joy Franklin not only did the artwork for the publicity (and should certainly get credit for that), but also designed the stage set and, with the help of Jackie Weller, literally built it — and then even sacrificed her chance to watch the production in order to operate the light control board backstage. Linda Tessier, for the first time, set up an entire lighting cue structure and called all the cues for the production. Carol, up on the spotlight, said she had never done such a complex lighting job before . . . but she sure didn't hesitate doing it. And Desiree, Associate Producer, while handling all the books, tickets and half the publicity effort, joined Joy on the light control board backstage. THAT'S Womanpower.

Yet another objective was to provide the facility, the sound, the lighting, the equipment which would work for the artists, rather than against them. I don't feel that women artists should be made to work with poor equipment any more than a woman mechanic should. Women have been denied access to good tools for over four thousand years because it was felt to be all they deserved. ("They ought to be glad they have any tools at all for their little games.") Well, I believe that women deserve the very best — this is no game we're playing.

That \$3500 was not spent in order to attract a male-oriented audience (had it been, the place would not have been "swarming with lesbians," as the review said). The \$3500 was spent on a hall large enough to accommodate an audience of a thousand, one with a good sound system, good lighting equipment, a good piano; and on paying technicians who could operate that type of equipment; and on recording equipment; and on an attempted videotaping; and on three months of publicity; and, finally, on pay for the performers (who, after

deducting two months of travel expenses for rehearsals, just about broke even). Over \$1000 of that money was paid to WOMEN who deserved even more for their work. Another objective is to provide paying jobs to women — again, because they DESERVE to be paid.

Much of this, the money spent on equipment, for example, was an experiment in itself. That is, is it worth it to invest that kind of money in a production? Would the product of that investment be worthwhile to the audience? Would they appreciate its effect?

In regard to the pictures outside — their purpose was to identify the building and the entrance since many had indicated an unfamiliarity with the area. We can certainly try to do that in another way.

Let me explain why the concert was open to the public and therefore some men were in attendance. I hope to reach all women. In doing that, I wish it were never necessary to employ men rather than women, pay men rather than women, or accept money from men rather than women . . . but the buildings we rent, the equipment we buy and most of the required technology is still owned by men. It IS still (as Annie said) "their brickyard."

We must grow, learn and gain our own power in order to change the 'brickyard' situation. To grow, we must be able to experiment. We need support in our attempts to take new steps. And we need feedback such as Annie's — complete and explicit, constructive and helpful. With that kind of help, we will come to learn precisely how we may improve 'the next time.'

In Sisterhood,
Barbara McLean

Tide Staff,

Why did you print a picture of a nude little girl in your October issue? It makes it look like we are interested in kids. Whatever your reason, you should be sensitive to this. An image of us being interested sexually in kids is something I'd bend over backward to avoid. Also, we don't need porno.

Proud Lesbian

Editorial note:

The photo of the girl was meant to be nostalgic, to represent our innocent child-sensuality, before the heterosexist society defrauds our self-love. The child in the photo is my daughter. I took into consideration the slanderous myths. (Men are rapists, men believe women who love women act like men, therefore rape women.)

We must not be dictated to by myths that lesbians rape girl-children. We have the power to define ourselves, as whole and healthy, able (and unafraid) to relate to children.

Gudrun
Tide Collective

Dear Collective,

THE LESBIAN TIDE is such a fine magazine and Bloomington women really appreciate having copies available at the literature table.

I was very impressed with the latest (Oct.) issue and especially with "Womandate to Affirmation," by Jeanne Cordova. The new melody of positivism that she speaks of IS long overdue, but it is so great to hear it and know others are hearing it. "Being down" has been a very negative and draining time for us all and the splits and bad feelings that have developed through this process, in Bloomington alone, have been distressing to see. Fortunately things are changing.

When Margie Adam brought her womansong to town last month I felt all that good, positive woman energy and it was a great boost to me. Reading the copy of Jeanne's speech gave me some more of that energy . . . and hope. My only regret is not having heard it delivered on August 26th.

Maybe the next time I come out to the west coast with my children I'll get to see all of you beautiful women.

In sisterhood,
Diana
Bloomington, Ill.

previews, and the gamut of emotional responses to any and all of the above, abound, overwhelm, and all too often, confuse. Before beginning to ask what it all means and/or where it's all going (if anywhere), a feminist cultural analysis must begin with perceiving the unique specific and simply asking what it is. Ergo, a microcosm is herein explored.

The music of *Six Women* deals in strong, sensual rhythm and wild complexity of sound. It's like a lush forest of sound, full of heat, going-growing wild, steaming with moist shadows, intense light, and multiple climaxes.

Their list of instruments is almost as full of variety as the culture is full of styles: a beer can painted black and filled with cat litter, a 1908 marimba made of iron wood, a copy of a Caribbean steel drum made from an oil can with the top hammered in, a piano, guitars, castanets, a Moroccan vendir, a kalimba (African finger piano), a darbuka (middle eastern drum), finger cymbals, bongos, congas, spoons, bells, kazoos, and voices.

Their music is primarily for women — from women. They delight in having a medium through which they can project their strength to other women; they delight in the responsiveness of all-women audiences with whom, they say, "The energy we give comes back to us, spurs us on and makes us stronger. We can't divide our stimulation of an all-women audience from their stimulation of us." Breaking down patraditional barriers between artists and audiences is a part of *Six Women's* style — part of an innate feminism from which also springs their name, their prices, and their mode of working together.

With the racial span in the group ranging through two Chicanas, two Jews, one Black/Indian, and one Armenian, it is not surprising that their one major criticism of all-women audiences is the huge lack of Chicanas and Black women. "There are some, but most of them are isolated in the barrio and the ghetto. They're isolated from everything that's happening, except what's coming from their radio or TV. And that means we're isolated from them." The one time *Six Women* was able to go into the barrio was when they played at a baptismal with posters of Zapata behind them and where the Chicanas, "like all women, were open and responsive to music being made by women."

Six Women feel a strong sense of responsibility that weaves their individual identities into their group identity into their music — strengthening all, diminishing none. Their music suffers when they don't take care of themselves, when they don't feel good. If any kind of thing comes up that blocks their creativity and love of making music together, they call a meeting where they decide on a problem-solving course of action. Their attitude towards problems expresses a stubborn positivism pulsing with gut-level integrity. "If one thing doesn't work, we try something else, and if that doesn't work, we try something else. Finally, if nothing works, then we'd better break up." So far, their solutions have worked. In their year together *Six Women* has formed itself into a living unit with a growing sense of its own power.

Slowly they travel up the hill of surviving as a women's band. Their first concert in July was financed by their personal money and a fifty dollar loan. They made only enough money to pay their bills and return the loan. All the women, including the artists, who'd helped get the concert together on a

profit-percentage basis, received no money. After their next concert, everyone involved in the percentage agreement made seven dollars. Since that concert, *Six Women* has put out a steadily increasing stream of concert/dances.

They are now producing "Cabarets" regularly at Larchmont Hall in Los Angeles. Characteristically, the "Cabarets" are experimental in form and full of variety — including everything from mime, solo performers, and *Six Women* to jam sessions, movies, and art shows. Their intent is to get away from the "male-structured atmosphere of the bars," and create an environment in which a woman will be at ease whether she wants to jump right into activity or wants to lay back, observe and gain energy.

With such a joyful commitment to women, one (dyke) cannot help but ask the obvious off-the-wall question: are they all lesbians? Ahem. The response given, not in a fencing spirit, but nonetheless with a distinctly touche touch, is, "How do you mean 'lesbian'?" Ahem. The \$64000 question — what is a lesbian? And how does *Six Women* answer the question we all, one way or another, struggle continuously to ask and answer? In the simplest, solely sexual, technical and inadequate sense — three of the six are lesbians. But, "three of us are lesbians," isn't their answer — and, indeed, if it were, it wouldn't be worth mentioning. Their answer, saturated in process and complexity, is: "We're all striving to be lesbians. Some of us think we're lesbians and some of us don't know what we are. Being a lesbian has got to be a certain political place and life-style — that's what we're striving for. Lesbianism is one of the highest forms of being a responsible human being — and that's real hard. But it's getting easier. We're getting stronger all the time. That's the biggest thing — to keep on getting stronger." In this sense, being a lesbian is being a woman who's getting stronger.

Certainly, part of getting stronger is making mistakes — and dealing creatively with one's mistakes. *Six Women* say they expect to make mistakes, but they also expect to correct them. Penetrating common sense may well be one of their greatest strengths. They strive to make things clear, "because when things are clear, when you can see, then you can begin to correct what's not right. But when you can't see, you're just going to be groping." Over the past year, they've all grown much clearer about where they're going, what they want to do, and how they're going to do it. One of the clearest things about them now, to which their very existence bears lucid witness, is their woman-identified integration of loyalty to their own creative process with a lesbian feminist ethos.

*All quotes uncredited in the context of this article are from Sylvia Morales. ▲



KEYSTONE, Cont. from Page 4

trapped in the white man's world and singing about her oppression as if she likes it, but her music is still women's music because it is coming through a woman. Feminist music is a specialized form of women's music. It is the music of a woman who has thought over the situation and then made a conscious decision to revolt against the syphletic political/cultural structure. Feminist music is the welding of art with feminist politics and consciousness. Lesbian/feminist music is a further specialized form of women's music. It speaks to a group of women who have been totally denied any life-support from the system since the time of Sappho. At least heterosexual women's music has had some recognition. Lesbians have had none because, unlike their heterosexual sisters, their music does not serve the man in any way. Their deprivation and persecution gives lesbians a greater depth of soul and a greater need.

Feminist music, I suppose, is political songs with words — same as lesbian/feminist music, only each would express different viewpoints.

-- Kay Gardner

There is, as yet, no *pure* feminist music. We still draw much too heavily from the male culture to be free from its form or doctrine. This is part of the struggle: to isolate ourselves from the male-created culture in order to discover, from within ourselves, our feminist culture. Who knows what form pure feminist music will take?

Women's music has been around since the beginning of our heritage in the form of work songs, laments, lullabys, and religious songs (songs about Mother Nature). Because few women were taught how to write these down, they have been passed down to us by our grandmothers and their grandmothers before them. Male music, on the other hand, is written down so completely as to give the performer little personal expression — the performer recreates. Slowly, in this country, women are saying to male musicians and composers, "Fuck yourselves! We don't need or want your musical rules. We are and have always been the creators, and we will create our own music."

-- Kay Gardner

Right now we are lifting off from a base that has absolutely nothing to do with our heritage or creative source as women. Our heritage has been denied us and our creative well-spring suppressed. Feminist music at this point reveals as best it can, within the limitations of archaic, male forms, our destitution turned rage, our suppression turned expression. It also contains our visions and dreams. Many women are now able to experiment with the Man's music, and we shall see how we expand and utilize the given form. Already, feminist music is extremely unique, fulfilling, strengthening, powerful and astounding in its approach to musical and lyrical expression. Women musicians have been operating under the same handicap as women who have been discouraged from becoming strong athletes. We were denied access to many forms of music and types of instruments. I don't want our music to be a copy of men's music. If it is feminist music, it won't be because there is an entirely different consciousness (thank the Goddess) behind it. I think

it is beautiful to see a woman pick up electric instruments. I think it is an abomination to hear women trying to imitate cock-rock.

My art is basically iconoclastic in nature. It always has been — long before I became politicized. I have always been saddened and enraged by the misery perpetrated on life by the white man, who is, essentially, the ruling class at this time. For me not to speak the truth, about the evil I see in the world outside my flesh, and about the visions of a classless, non-sexist paradise behind my eyes, would be the most inhumane thing I could do in an already inhumane society.

When a feminist writes lyrics, her politics are naturally going to be reflected in her art. Some argue that the stage should not be used as a political platform. My position is that to use the stage *ONLY* for entertainment purposes is a huge waste of resources and energy. I want to create change in this oppressive society by uniting, enlightening, strengthening and uplifting women. What better way than through the medium of lyrical music, the art I have been given?

I am involved in women's culture to create a revolution. My sensibilities demand it, personally and politically. Patriarchal society has denied me my herstory and denied women's culture from developing. I am fighting that. We need to transmit our common experiences; force society to face the realities of our lives and of all oppressed people. We have to build an alternative media, a new culture to help us create a new society in which all people are free.

I've spent my entire life immersed in music — it is my religion. I am also a lesbian who loves women spiritually, intellectually, and emotionally, as well as sexually. Women's music is unique, special, and the more I play it, the more I become committed to it. My training (I have a Master of Music degree) has been in recreating male classical music. No more, folks! Women's music, and the creation of it is where I'm at and where I'll stay.

-- Kay Gardner

The effect of my music this summer was far from subtle. First, in many cities the women were astounded to see each other in large numbers. In some areas they didn't even know that their sisters were all around them. The music helped bring them within knowing distance of one another.

Second, the women were astounded by the lyrics. It was music they could relate to; music that wasn't oppressive. It spoke to them of commonly shared feelings, both joys and fears. For the lesbians especially, it was an incredible experience. Their existence was clearly validated.

Third, the women were ebullient to have an up-front lesbian in their midst who was proficient and competent at what she was doing. This woman was neither on their T.V. screen, nor in some 30,000 seat auditorium charging them \$6.00 to hear her music. She was charging \$2.00, or less, for two, three, and in one case, four hours of music. She was in their women's center or some other space chosen by them and, in most cases, returning at least 20% of the gate to them. She wasn't staying in some expensive motel, using their hard-earned money for unnecessary luxuries. She was staying in their communities, looking around at the progress they have made and listening to the problems they still have. Women at the concerts were singing, dancing, laughing, crying with us and with each other.

I do not want to be a super-star. That is one reason, in addition to writing woman-identified songs, the record industry did not want to deal with me. They need fodder who will bring them the greatest revenue for the lowest investment with total disregard for the art.

As I have said since 1970, I just want to make a living; I don't want to make a killing. I feel if people appreciate and want my art, then I should be compensated for it. I have not reached the consciousness of a woman I heard about in India who doesn't eat; she lives off the air. I need to eat and pay rent. I also need to be able to get from place to place to disseminate my music. All I want is to be able to earn enough to live in decent housing, eat three meals a day and have enough time to create. My music supports feminists and I will continue to look for support from them.

My partner-womanager, Spottswood, and I are working towards building a network for feminist musicians as an alternative to the male-owned clubs. That is why we did the two month crosscountry tour this summer. It was primarily to disseminate my music, but its secondary purpose was to help other feminist artists reach their sisters and one another.

We are very close to putting out an album on Lima Bean Records, a women's record company started by another lesbian/feminist songwriter from D.C., Willie Tyson. Willie's album FULL COUNT was released in October. Mine is due to be released this winter. We will work closely together in the areas of recording and distribution and, eventually, Lima Bean will help other women to record. Olivia Records' recording studio will not be operating for another year, I believe. Nor have they indicated they are in the position to put out other feminist albums. As a result, Lima Bean was started by Willie to fill a need Olivia could not fill at the present time. For the time being, Lima Bean will use commercial studios with as much technical and musical skills from women as possible.

Inflation has made my plans for a four-track studio for women impossible right now. I have recently opened a professional two-track studio with a four-channel stereo-mixer under the name of Sweet Alliance Music (my own publishing company). It is ideal for making high-quality demo tapes and

work tapes in preparation for an album — which is what I am doing. I would especially recommend it to women who would like to have studio experience without paying high commercial rates. I am charging between \$10-15 an hour plus tape.

I am concerned with the issue and barriers of class and race. With few exceptions, art has been the pursuit of the privileged. As a white, middle-class, lesbian/feminist I am unable to reach many of my working-class sisters, black sisters and third-world sisters. Their concerns are my concerns. I feel strongly that those of us with privilege should share it and encourage the emergence of our less privileged sisters' art. My desire is to see women's culture come from those sisters for those sisters.

I certainly feel no (cultural/political) split, personally or professionally. I am not familiar with the finer points of the conflict. I am assuming this (conflict) from your question since I have not experienced this personally.

-- Alix Dobkin

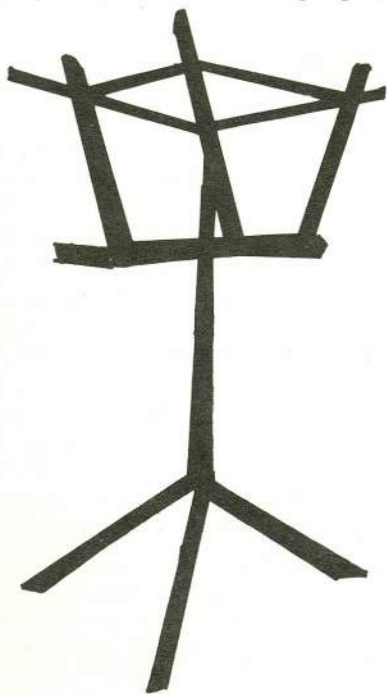
For me, culture and politics are one in the same. Until they are welded together, we will be hopelessly tossed and torn from one to the other. When they are joined, and they will be, we shall be halfway through the revolution. Synthesizing politics and culture will take time, but I have absolute faith that we will do it. ▲

Spottswood. As a result of our tour (Casse did seventeen concerts in twelve cities) and the number of already professional feminist musicians across the country, I created Athena Productions. My purpose is to earn a living, disseminate feminist art to other women and the public in general, and at the same time, provide a decent, livable wage to the musicians without ripping-off the audiences. Many women today, even so-called politicized feminists, are still caught up in volunteerism bullshit, especially in regard to art. I am amazed and enraged when I hear women griping about having to pay to hear a feminist musician. I know many of those same women would not think twice about spending a greater amount in some man's bar or movie theater.

Many of the topics we discussed with women across the country have echoed back to us and I understand various groups are discussing organizing producers and the possibilities/feasibilities of forming a feminist musicians' union. I will be planning more tours in the future and would like to hear from feminist groups interested in sponsoring concerts.

In addition to creating our own economy, I see lesbian/feminist art, and most especially music, as having tremendous potential to act as an initial catalyst for bringing women out and into the movement. In November, Athena Productions will bring Vicki Randle to D.C. for a concert at Georgetown University. It is being sponsored by the Women's Caucus there, and will also feature Willie Tyson and Casse. Plans are also underway for a concert in D.C. featuring the Clinch Mountain Back Steppers from Portland, Oregon who are now on tour.

As a matter of interest, I want to mention that D.C. will soon be the home of a cassette duplicating company owned and operated by lesbian/feminists Susan Thomas and Lauren Sellers. ▲



I think there has to be an acknowledgement that woman-identified songwriters and performers have been isolated and, until recently, have performed in pockets across the U.S. with little knowledge or access to each other. As a result, audiences and musicians alike have had little contact with the diversity of the music available. It is such a joy to me that this is changing as woman-identified musicians travel to new audiences and exchange songs with each other. This is all by way of saying that the definition of woman-identified music is evolving very quickly and is in flux as we all get more exposure to it.

Right now, in my brains, I would define woman-identified music from three standpoints. First, the form. It is clear to my ears and to my sensibilities that this music is different. There is a complexity about the chordal progressions, the rhythmic variations within a single song. The chord structure deviates more from basic tonal harmonies (triad chords and sevenths) and into fourths and fifths — open chords — chords which give the effect of space. In terms of musical style, whether one accompanies the melody by spreading out chords in a linear fashion (i.e., the piano accompaniment of my "Beautiful Soul" or "Best Friend"), or plays block chords (i.e., Cris Williamson's "If It Weren't For The Music"), or where the melody is the linear interest (i.e., Meg Christian's "Song to My Momma"), there is a feeling of open space . . . a place for the ear and mind to go.

I think we have to be able, sooner or later, to define what it is — technically — that makes woman-identified music different. One can hear it, but articulating the difference is much more difficult. A project I have in mind is to do a factor analysis of, say, ten woman-identified songwriters' music — just the musical form, not the lyrics — and see exactly what are the commonalities. My theory is that there is a *woman's collective musical unconscious, form from which women songwriters who are not into writing strictly commercial music, derive our musical form. People have said of my music: "It sounds like Joni Mitchell or Laura Nyro..."* I know they are not talking about the lyrics, but rather about the form. Part of this comes from Listeners' Laziness. I mean, how many well-known women writers are there in the industry? And how much easier is it to pick out similarities which make the ear comfortable, than it is to hear new sounds which may have no precedent in the listener's musical background? I used to resist the comparisons because I felt my creative uniqueness was being invalidated. Now, I think it is safe to say there *are* similarities in woman songwriters' music. But they do not come from any of us listening to and incorporating the other's musical ideas. I had not heard Joni Mitchell or Laura Nyro when I started writing eleven years ago. For that matter, they had not heard me. Stumbling across Cris Williamson's album three years ago stunned me because our music had so much in common. The same was true on hearing Meg Christian's music and Woody Simmons' music. The similarities in the music that Meg, Cris, Woody, Casse, Laura, Joni, et al, share, comes from the fact that we all have reached into the same artistic pool of expressive potential that is available to all women by virtue of the uniqueness of woman. This pool is what I would call the *woman's collective musical unconscious*.

SPEAKING TO WOMAN-IDENTIFIED VALUES

Lyrically, I see woman-identified music running the gamut from overt political statement (i.e., my "I'm Not a Service

Station," Casse Culver's song which includes the line, "Brother, you better watch out where you step," and Debbie Lempke's "The Bloods"), to woman-loving woman songs (i.e., Cris' "Sweet Woman," Laura Nyro's "Emily," Woody's "Jennifer"), to songs which speak to woman-identified life values, such as self-affirmation and self-definition (i.e., my "Best Friend" or Melissa Manchester's "Home to Myself"), and to the celebration of women supporting and working with other women (i.e., my "Sweet Friend of Mine" or The Chicago Women's Liberation Rock Band's "Mountain Moving Day").



Another unique quality to the lyrics of this music is the treatment of relationships. Woman-identified music speaks to some of the same relational processes like, "You've left me and I'm in pain," but comes up with different conclusions than the traditional, "... and I'll die if you don't come back" — rather the conclusion is, "I'll make it on my own, because I am a whole person by myself." The music celebrates freedom and equality in relationships, rather than possessiveness and insecurity. The range of topics discussed tends to be unique also. You have "Your Friends Should be Your Lovers" by Debbie Lempke, Cris' song "Shaum" (about a horse ride), Meg's "Gym Teacher Song," Casse's song "I'm Late Again," all dealing with subject matter far beyond what AM male-identified and male-programmed radio has to offer. The list is endless. I'm loving this!

The last area which defines a woman-identified musician/writer is how she relates to her audience. I think we have the responsibility and the joyous duty of being real and really being on stage when we perform our music. It is too easy to allow the traditional audience-performer relationship to separate us, through performance styles which are detached to the point that the audience does not get a true sense of who the woman is on stage beyond her music. I perceive a woman-identified artist as one who participates in the Theatre of the Vulnerable (a phrase coined by Liebe Gray). That is, she exposes herself to the audience by her emotional relationship with the music and by her conversation with the audience. By validating herself through the strength of her performance, she validates all women. I don't want to make this sound easy. It is very frightening and sometimes threatening to lay one's soul bare in public. I think there has to be an understanding of trust, born of mutual respect, between the audience and the performer, that 1) the performer is being honest and 2) the audience is listening to the full range of music being presented.

OUR EVOLUTION

I used to make distinctions between "feminist" music and "woman's" music based on how well an artist could combine all three qualities of form, lyrics, and presentation at once. Now, I see that we are all evolving and growing and expanding our musical expression at our own rate, in our own time. It just is not as easy anymore to use rigid definitions and pigeonholes. The ideal situation is where a woman musician/songwriter embodies all three woman-identified qualities. The reality is, that some artists' form is woman-identified, but their lyrics aren't. Others have the form and lyrics down, but are still creating distance between themselves and audiences through traditional performing styles. Others have the performance and lyrics together, but use traditional forms. What can I say? We're evolving, all of us. My own definitions have changed so much in just four months that my brains are shaken loose at the pace of it all. The more woman-identified artists I hear and the more I experience what it is to be a woman-identified artist, the more I am convinced that it will be a while yet before we can come up with, let alone agree upon, the perimeters of definition around our music. Hopefully, this interim period will be spent listening to each other, artist with artist, audience with artist, and audience with audience.

Woman-identified music is much deeper and bigger than a single political line, or a single style of performance, or a particular artist or band of artists. If audiences limit themselves to approving and supporting artists who reflect only their particular set of politics or lifestyle choices, then women's culture is going to be damaged and stunted and distorted. Tolerance and appreciation must be given to the incredibly beautiful variety of musical expressions (through musical styles and performing) and to the political viewpoints we are producing from our woman spaces. Otherwise, very fine artists will be lost to our growing woman-culture.

Woman's culture, by virtue of its very existence, is political. The fact that a woman gets up on stage and performs from a woman-identified position of strength, is political. The problem comes when we start talking about lyrics and whether or not they are politically correct at a given time; it comes when an audience makes judgments on a performer, not because of her music or her performance, but because of the fact that she might play to mixed audiences or might be

produced by someone who is at odds with the ruling political clique in a particular community at a given time.

I see a support system growing across the United States, as women's groups and women's centers and individual women-producers put together concerts and set up situations where women musicians can perform.

The term "commercially successful music" is abhorrent. It connotes the whole male music "hit record," "top forth" thing. So, no, I don't hope to make my music a commercial success. But I DO want to reach ALL women with it and while trying that, I'd expect to make a living as a professional musician.

-- Kay Gardner

I see this system as an alternative, but not exclusively so, to the established way women musicians have had to get their music out — i.e., through an industry that is basically threatened or disinterested by anything which is new and especially that which is consciously woman-identified. I hope to make a living by sharing my music with mixed and women-only audiences. I hope audiences realize that women performing for them are not only doing so out of a joyous desire to validate other women's lives through music, but also because they see these kinds of performances as a means of financial support to maintain their principles and stay alive.▲

poem

*Are we
from different worlds
where people can never come together,
to find one another?
Leave the unknown
to those who never
search to find.
Let us
reach an understanding,
A bond that ties us together,
that none can break.
Let us
know the secret of different worlds.
If others
care to share it
we will let it be known
that you and I are different
yet with our understanding
we've reached
a peak in life
to accept one another
thru communicating
and caring.*

Dakota

ART ALIVE, Cont. from page 5

more political, and for the same reason: out of necessity, so that both my music and I could survive.

GINNY: I think you can approach the phenomenon of women's culture in two ways. One way relates to what the culture says about the state of the women's movement and the effect of the women's movement: that there are so many fine artists who have come out of the movement, and that there are so many fine artists who have come into the movement. There are woman-identified musicians, and the women's movement has created the space for those musicians to do their music.

From another standpoint, I think that the culture, particularly the music, has done a tremendous amount of good in terms of getting the message of the women's movement out to people in a palatable form. The message of women's music is more than the words of the songs. It's the way the artist performs; it's the kinds of music she does; and it's the way the audience relates to each other and are all connected with each other. Women's culture and the women's movement are indivisible -- they are reflections of and statements about each other.

Look at the number of institutions that are coming out of the women's movement -- they are based on the political analysis that has come from the movement, and they are culturally oriented.

MEG: With those generalizations in mind, I'll say a little more about what I've done with my particular career as I've become much more of a lesbian feminist. I decided it was of overriding importance that I make my music for women, and for women only, as much as possible (all my music is for women only, anyway).

When I sing for mixed audiences, it's WORK (which is why I hardly ever do). When I sing for women it's a good charge, except if they are up-tight, untogether women who create a "rah-rah-dyke" atmosphere and carry on with what I consider to be a forced spirit of so-called "sisterhood." I can't stand it when women cheer or whoop or act hysterically during a performance . . . who drink . . . who feel that they can act in any outrageous manner because they're with "sisters," etc., and who are loud and obnoxious and stupid. They don't listen to the music . . . and they often prevent other women from having a real experience with me or us or whoever is performing. I can't bear that sort of exhibitionism which seems to try to prove to others how "right-on" or "free" or whatever the offender is . . . particularly when they do it when I am trying to have a flow between me, the music and the women present.

-- Alix Dobkin

So, as completely as possible, I dropped out of the whole straight nightclub scene. I have been trying, for the past couple of years, not only to write my own music, but to gather together a large repertoire of songs I think are good quality feminist songs. I've tried to put them together in a "feminist concert" that I've been doing at various women's centers and colleges, and have been making my living doing that (plus teaching guitar on the side). It's vital that I make women's music commercially successful, because I want to keep singing for women only, and I want to spread women's music. It's my hope that as time goes on there will be more and more places where woman-oriented musicians can sing, so we'll be able to continue, and so more of us will be able to

make a living singing women's music for women. Then, we'll be able to put the major portion of our energies into continuing to create good music and giving it out to women.

GINNY: Let's move on to the cultural/political split. I think it comes down in a couple of ways right now. One way is in terms of how overt the lyrics of a song are. We talked about that before, and there isn't more to say. We have to broaden our definition of 'political.'

Until quite recently I felt under much pressure by various elements in the lesbian/feminist community to express rhetoric in my music. Politically, yes, I am a feminist, a lesbian/feminist. I do not relate to men personally or on a business level. My way of life is my politics.

-- Kay Gardner

It comes down in another way in terms of underground vs. overground: whether you're going to use only feminist or lesbian feminist institutions to get the culture and the politics out, or whether you will use overground male institutions. At Olivia, we have come to the realization that if we are going to reach more women than those who are already in the women's movement, we have to use some overground institutions -- like record stores, studios, and to some extent, media -- until we have our own. Ultimately, feminism means taking control of our lives, and that means getting power. One of the ways to start to do that is to have our own institutions that serve our own needs. If those institutions are going to survive and meet the needs of women, they have to have money. We have to compromise our purist politics in some ways we may not like, but that are, tactically and strategically, the means by which we'll reach the place where we will have enough power to say, "Okay, we don't need your institutions any more."

The idea behind Olivia Records is an alternative women's economy. The more we can actually withdraw from male society, the more power we will eventually have to totally rearrange society to our own ends. Obviously, this process will take a long time, and its success will depend partly on our ability to use the resources that *they* control and *we* need.

MEG: There is a continuing hassle about the business of singing for audiences of only women: whether or not men should be allowed and whether or not you want to have men there.

My music does not work when men are present.

-- Alix Dobkin

I have a great deal of respect for women who refuse to play for other than all-women audiences. If I had my way in this wicked world, that would probably be my option. The really sad thing about the situation now is that there aren't enough opportunities for women musicians to perform so that we can create the diverse kind of audiences that we, variously, want. I think we have to have women who refuse to sing for men. I think that principle is of immense importance. We have to make our network grow so that those women have an opportunity to do that, and don't have to hassle with men if they choose not to.

For some of us it's important to get our music to other women in almost any way. I place myself in the limited position of wanting to get the music out to as many women as I can in as much of an all-women audience situation as possible. Because I am truly woman-oriented, it's essential for me to be able to sing just for women. And, it's important for

the audience to share in our music without having to hassle with men -- we have to hassle with them in every other place in our lives.

This summer, travelling with my musician lover as minstrels through New England, we played our own spontaneous, improvisational women's music in over a dozen concerts to mixed and all-women audiences. Our music healed and lifted spirits in ways no male music can. Our all women audiences were ecstatic and joyful and freely expressed these inner feelings by whooping and singing and dancing and drumming and Being with us. It was and continues to be a glorious experience.

--Kay Gardner

I've seen the differences in the way an all-woman audience gets into the music, responds to it and feels it, as compared to women who hear the same music with men in the room. The difference is incredible. With men, they are either intimidated, uptight, or extremely resentful, and it gets in the way.

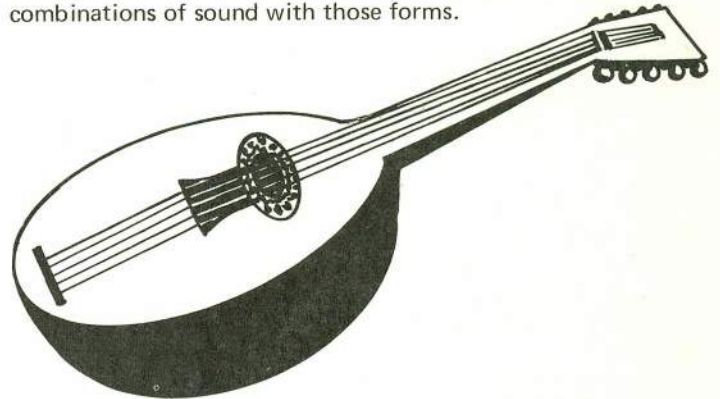
Unfortunately, I've found that with concerts as limited as they are, and with money as limited as it is, you can't always sing just for women. For example, you have to sing at a university where, if you want to get any amount of money, you have to go through student activities instead of the women's center. If you go through student activities you have to let in men. There are ways to get around this -- like making men sit in the back, and like charging them more (another goodie I've heard of lately). But, there are some women that you will never reach unless you do it with their men around. There are some women who are too afraid to come to a concert without their boyfriends -- it's too threatening.

I, personally, draw the line when it comes to singing at clubs and those sorts of places. I tried it for five years and I couldn't stand it any longer. I will allow men in my concerts if there is no other way I can do that concert in that place and at that time. There are other women who are willing, for various reasons (many of them financial), to sing in straight nightclubs and to do straight concerts. I don't object to that personally, even though I can't stand doing it any more. The important distinction to me is that giving their music to women remain a top priority in their lives. I am very concerned about some women who feel that, besides reaching women with their music, they should educate men with their music. I think this is totally irrelevant and an incredible waste of their energy. Performing in situations where men are present is necessary in order to get the music out to other women, and not to men.

Most of the woman musicians that I know who are actively performing, are in a tremendous state of euphoria right now because there has been an overwhelming response from the feminist community to our music. This is so gratifying because it shows us that what we do is valuable, and it validates all those years we've spent doing our music. But, it's easy to get kind of lazy and think that now that we're in this all-accepting women's community, our musical standards can shift without affecting us. It is of great importance to keep honing our craft and make it better and better. After all, it's the music that's at the center of all this.

I think that a musician has to remember that if she is a part of the women's community, and is getting support and strength from the community, she owes that community a

portion of her energies. This applies to musicians in various ways. First, women musicians must make a conscious attempt to create songs that deal with all aspects of our lives; mainly, at this point, aspects that aren't usually written about. We have to explore the whole spectrum of our lives as women. Of course, this is something all women must do for their own individual growth, because it's limiting to focus heavily on one aspect of our lives (like anger, love relationships, or political analysis). I think we have to work together to develop a body of women's music that is full and complete. This includes exploring different forms of music: jazz forms and classical forms. It also includes working with new creativity within all the musical aspects, not just the lyrics. We have to take the forms that we're accustomed to and try to break out of them in certain ways, or create new rhythms and harmonies and combinations of sound with those forms.



Musicians have to make a conscious effort to create a new relationship between the audience and the performer. We have to remember that those are *women* out there, and that we should relate to them in the same way we relate to women in any other area of our lives -- openly, honestly and with respect. This means sharing our music, rather than presenting it -- we have to be ourselves.

Those of us who do more than just our own original material have an obligation to be constantly on the lookout for good music written by other women; to use our performances to share that music with audiences; and to share music with as many other musicians as possible. This is crucial because we have to build a huge network of communication among musicians, so that we can help one another with our music, and so we can get good women's music out to as many women as possible.

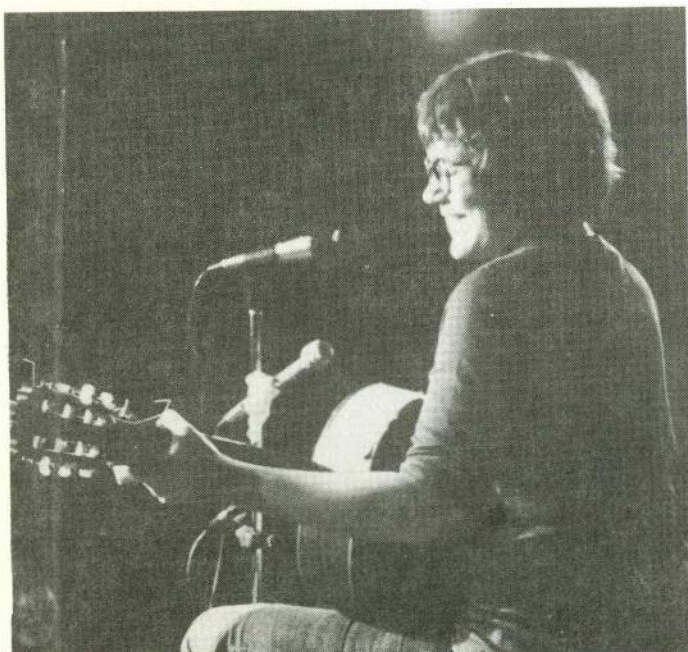
GINNY: I want to talk about what I think is the audience's responsibility to the musician. We've already talked about broadening the definition of 'political.' Something audiences have to do, is stop reacting to performers on the basis of how overt their lyrics are. What that does (aside from invalidating the feminism that is not overt in those songs) is invalidate the music, and it gives credit to women who may be more overtly political, but less musical. There has to be a balance. Taking that a step further, we have to start evaluating musicians more on the basis of their music, and not just on their lyrics. A musician is a musician, otherwise she'd be a poet or a speaker. But, she's a musician, and it's time we started listening to her music and evaluating her on that basis as well.

Remember that when most musicians do a concert, they do an hour's worth of their music, or at absolute most, two hours. For a lot of musicians, that is not even half of their entire musical repertoire. It's not fair to judge a musician on the basis

of one concert, particularly since she may be in a certain mood, and she may only feel like doing certain kinds of songs. That doesn't necessarily mean that's the total picture of where she's at, or that those are the only kind of songs she does.

Something else we have to do is respect the space a musician needs before, and especially after, a concert. I have seen, and vicariously experienced, what Meg goes through before a concert, and the amount of energy it takes her to get ready. I have to respect it. I've seen what happens to lots of performers (not only Meg) after concerts -- they're totally drained from having spilled their guts all over the concert hall. It's unfair for audiences to expect that a musician can do that for an hour or two -- can talk to you through her music -- and then be ready, willing and able to sit down and have a heavy conversation about something else. For sure, musicians (and everybody), should be open to criticism, but there's a time and a place, and the musician's space has to be respected.

Another thing that audiences have to deal with is the whole question of paying money to a feminist musician to be able to attend a concert. There's a lot of resistance to this because women feel like it's capitalistic, and they're being ripped-off by an alleged sister. The reality of the situation is that any woman musician who chooses to make music for women and makes herself available for women's concerts, does so at the expense of making a living in another way. When you do a concert, you don't just get up and sing for two hours and that's it. Obviously, you have to learn your instrument, you have to learn to sing, you have to write your music, learn your music and practice your music. That time has to be compensated. I've personally been involved in concerts where women resented having to pay. Yet, they'd go to the movies and pay \$3.50 to see the man's film. That's part of an old

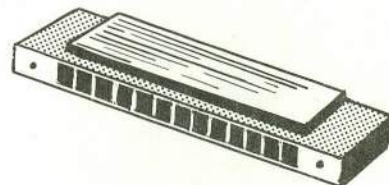


problem in the women's movement of women not taking each other seriously and treating women like, "This ought to be free because we're all sisters and its value can't be measured in monetary terms." Of course, that's true. But, in terms of time, in terms of the fact that a musician has to survive and eat and have a house and all that, she has to be paid.

What we do with our money is incredibly important --



that's one of the reasons behind Olivia. Hopefully, we will be able to put lots of money back into the women's community -- through jobs, records and things like that. It's terribly important that we have control over our money; that we have economic control and economic power. To feel like you're being ripped-off because you're putting money into a woman, is a very unrealistic way of looking at how women are ultimately going to get power in the world and get control over our lives.



MEG: I'd like to sum up, by saying a little bit more about criticism. Women musicians badly want and need criticism to keep our art alive; to keep their understanding of their relationship to their community alive. But, such criticism must be constructive. Constructive criticism is leveled at the quality of the music and the musicianship, at the way the performer relates to the audience, and at any music that is oppressive to women.

I want to say one other thing about musicians having a responsibility to the women's community. I said I didn't object to women who sang in straight places, because they reach a lot of women who can't be reached otherwise. But I'd like to add that whenever we go into new places -- or any place -- and are singing in straight clubs, we should try to get together with women in the community and plan some kind of alternative concert. Then, women who either can't afford to go to the straight club, or can't stand the principle of going to a straight club and dealing with men and the whole rip-off situation, can come and hear us in a situation that's more conducive to sharing ourselves openly. ▲

deal with the madness, and how it's manifested. It's the kind of existence which calls for some sort of consistency and the only constant I see is, of course, change.

And so I change and grow — a constant state of the changer and the changed. I feel artists are the ones who really reflect this in the culture because they are so public and therefore very vulnerable and can be held accountable. They are like mirrors whose responsibility is to be as clear as they can be so we *all* can see. The distortions in our individual lives as artists can therefore affect our reflective surfaces. In other words, there are, within our women's culture, many mirrors from which to choose — a multitude of music which is various and yet is partaking of similar life experiences. For example, nine women can partake of the same cultural situation, say they all attend the same musical happening where one of us is doing what she does on stage, and all nine, including the artist, will see it quite differently — or rather, *see themselves reflected* differently.

an anniversary issue april 15, 1974

what's the matter dyke?

what's the matter dyke . . .

why can't we get on

into the sum of us

that was to be.

you laid

your politics on the coffeetable

my ego in the ashtray

to make space

for our children.

in the park

by the fountain

on the left side of the mountain

just next to

the inside front cover

right before the ink

pressed out the leaves

type set the fountain

cropped the mountain.

what's the matter dyke?

what's the matter dyke . . .

why can't the pages remember

the year

you dreamt all night

and cried the day

I read about the way

we loved each other.

Jeanne Cordova

No one woman artist I know can realistically embody all the possible reflections, cover all the ground which needs attention, feed all the starvation, mention all the names. There's so much work to be done, trying to help provide alternative situations so all of us can deal with this life more creatively, more joyfully, more economically. Then there's the rent we have to pay on someplace where we seldom get to go, and the fucking sky-high phone bills because we live our lives so much by long distance. So we need support — psychologically and financially. The work we are doing is twenty-four hours and there is never enough money, but we are making progress.

The musicians are striving for new forms, more elastic shapes to contain more life, to speak of the priorities we all seem to be seeking. This striving for new forms in our music seems to reflect the struggle we are undertaking as women in an attempt to see ourselves as we really are — to find new, stronger, looser shapes. We are springing from our roots and taking on our various colors and shapes. Within these various forms one feels a wonderful sense of SPACE, of bare bones with occasional woman touches here and there to flesh out. Our music continually *suggests* possibilities not shown. How and what each artist chooses is what makes up her style. There are new solutions posited to old problems — less and less of "beat me, kick me, I love you," and more of "I am learning to love me and I will be OK even if you leave me, Baby." And so the love songs pour out, and the songs about fear and hate, and losing and winning — the same things songs have always been written about — but this time it is from the woman's experience. The reactions are various: some say, "Oh your love songs are fine for *after* the revolution . . . where are your angry songs, your lesbian songs?" Other women just write loving letters telling you how they don't feel so fucked up anymore since they heard you sing somewhere. We as musicians/artists are blessed/cursed with artistic vision; the ability to see perhaps too clearly. We are also given some sort of talent so we can pass on what we see — taking the raw, loose stuff of life and making a recognizable shape from it — sculpting, if you will. This process requires a great deal of honesty, concentration and discipline, if the artist feels herself to be a responsible woman — responsible to herself, first, and to other women after that, which only makes sense.

I feel the musicians you are fortunate to have in your lives are working very hard to be responsible to this movement. But I, for one, will not and cannot operate from the motive of praise and all its ensuing burdens of guilt. I really don't need any more guilt in my life, thanks — especially from sisters. "I am on your side," I say, "but please let me do it in my own way." That is really the best way the magic can be worked for-and-by-me. I will not be driven, but rather, will do my own driving. (Whew!)

The women musicians you call your own belong to no one but themselves, but because they choose to be responsible and expose themselves by doing what they do publically, I think support, not attack, is what should be tendered them (us). They are, after all, embarking on a perilous mission — mirrors can be shattered and broken for life. I urge kindness and care and a great deal of faith in each other. We are all working for the same things using our various tools and gifts in powerful, womanly ways to work our musical magic. And if you look carefully, you will see the magic is done with few, if any tricks — it's all done with MIRRORS! ▲

A MINISCULE CONCERT

(BAD TASTE PRODUCTION)

TACKY NEW YEAR!

FEATURING:

SUSAN KUHNER

M.C.

MAYBE: SILVIA

MAYBE: VICKI RANDALI 😊

NOT: HELEN REDDY

D
A
N
C
E

NEW
YEARS

EVE
\$2.50

9:00 PM

WOMENS BLDG.

743 So. Grandview

ATTEMPTED BY THE LESBIAN TIDE

